1

INTRODUCTION OF INDIAN THEATRE

Unit Structure

1.0 OBJECTIVES

After reading this unit, you will be able to:

- Explain the meaning of theatre

- Discuss the nature of theatre.

- Analyses the significance of theatre .

- Describe the component theatre

- Discuss the different forms and style of theatre.

1.1 CONCEPT OF THEATRE

1.1.1 MEANING

Theatre is a cooperative kind of performance art that uses live performers, usually actors or actresses, to present the experience of a real or imagined event in front of a live audience in a defined location, usually a stage. This sensation can be communicated to the audience through gesture, conversation, song, music, and cotillion. To enhance the physicality, presence, and proximity of the encounter, rudiments of art such as painted décor and stagecraft such as lighting are used. The exact location of the performance is also denoted by the term "theatre," which is derived from the Ancient Greek (théatron, "a place for watching"), itself from (" to see"," to watch ","to observe").

Modern Western theatre is heavily influenced by ancient Greek theatre, from which it derives specialised vocabulary, division into stripes, and many of its themes, stock characters, and plot rudiments. Patrice Pavis, a theatre artist, describes theatricality, dramatic language, stage jotting, and the uniqueness of theatre as identical concepts that distinguish theatre from other performing arts, literature, and trades in general.

Theatre is a collaborative art form that expresses meaning via the use of words, voice, movement, and visual rudiments. Theatre includes not only live extemporised and scripted work, but also dramatic forms analogous to film, television, and other technological media. Due to the diminishing influence of current theatrical media, theatre has significant importance in the lives of residents. Scholars cannot attain media expertise until they understand and have hands-on involvement with theatre. Theater is about the exploration and settlement of abecedarian mortal dilemmas, and it is built on understanding and presenting interpersonal relationships. Theatre work allows researchers to reflect on essential aspects of life while also strengthening their sensitivity to and understanding of the perspectives of others. The broad, global base of theatrical literature or force ranges from classical forms comparable to Japanese Kabuki and Shakespeare, to folk forms comparable to traditional puppetry, to contemporary forms comparable to animated cartoons and pictures.

Quality theatre education is also broad-based, going beyond acting instruction to enhance scholars' skills in fields ranging from specialist theatre to commanding, and from examining the creative and literal surroundings of force to developing their own extemporised or scripted workshop.

Merriam-Webster defines a theatre as "an outdoor structure used for theatrical performances or specs in ancient Greece and Rome."

"A structure, room, or outside structure with rows of seats, each row normally further back than the one in front, from which people might observe a performance or other endeavour," - According to the Cambridge Dictionary.

1.1.2 NATURE

The Nature of Theatre

Ancient solemnities were solely appropriate for theatrical liar and denigration. By using theatrical jargon (play, show, acting), it implies that theatre is the product of adults. Theatre was seen as not only a legitimate source of amusement, but also as a true depiction of mortal geste.

Similar events such as road festivals and processions are staged (scripted, scripted, or planned). A performs B for C in many genres of theatre. There is no plot, dialogue, or conflict in theatre. Theatrical entertainments include improvised scenes, pantomimes, vaudeville sketches, musical plays, and spoken drama. They can also be short or long. Others consider the content of theatre to be its ability to elicit thought or action on important subjects.

The opposite component of theatre, performance, is conversely complex. The performance takes occur in a variety of settings, ranging from a structure designed expressly for theatrical performances to a road, demesne, or café. It may allow the audience to encompass the participants. A musical requires additional musicians, players, vocalists, choreographers, and hop Popular versions such as Phantom of the Opera.

The third category of the theatre is the audience. This live three-way commerce is a characteristic feature of theatre and a primary cause of performance differences from night to night. Off-Broadway and indigenous theatres, with smaller costs and admission prices, can take fewer risks and seek a more focused audience than Broadway. Although these three rudiments – script, performance, and followership – can be discussed separately, they interact and affect each other in practise. Theater elicits a wide range of reactions. Theatre is a sort of art, and art isn't necessarily cosy or soothing. It regularly asserts its right to look at the world in uncomfortable ways and to challenge our ways of looking at ourselves and the conventions of the culture that has created the way we see the world. Divide the deals into two categories: " beneficial " and " good ". Unfortunately, in contemporary days, the word art has come to be regarded as a value judgement. Popular culture and toilet culture Popular culture would presumably include forms of expression such as gemstone music, TV sitcoms, advertising art, and musical comedy; potty forms would include the types of music commonly heard in musicale halls, visual art displayed in galleries and galleries, and many of the theatrical products seen in not-for-profit or indigenous theatres. It employs easily recognisable character types, scenarios, and dramatic tropes, manipulating them with enough ingenuity to be humorous but generally without posing troubling problems that confront the followership's values and hypotheticals. As Samuel Beckett's Waiting for Godot premiered in the 1950s, many critics were unable to connect to a play with no discernible plot other than two tramps waiting for someone who never appeared. The reaction of many to this groundbreaking play was summarised in one of the play's speeches: "nothing comes, nothing goes." It's a disaster."

Can imagined experience be used to know and understand? Shakespeare responds in As You Like It (Act II, Scene 7): "All the world's a theatre, and all the men and women merely performers." A "willing suspense of incredulity," as Samuel Taylor Coleridge put it, Although we know that the happenings of a play are not real, we agree not to dismiss them for the time being. This sense of involvement is sometimes referred to as empathy. Art is valuable for its ability to improve the quality of life by bringing us pleasure, expanding our comprehensions, increasing our perceptivity to others and our environment, and recommending that moral and societal projects should take precedence over materialistic pretensions.

1.1.3 SIGNIFICANCE

1. Mortals Theatrical performance is a universal artistic marvel that exists in all societies around the world. Only mortal humans make theatre. Understanding theatre allows us to better understand what it is like to be mortal.

2. Expression through Tone The theatre teaches us how to communicate more effectively. It improves our ability to communicate our studies and passions to others, allowing us to perfect our connections and the world around us.

3. Understanding of Oneself We learn about ourselves through theater. It assists us in comprehending how our minds and the minds of others function. It allows us to see how our surroundings influence who we are and who we will become.

4. History Theatre is an excellent method to learn about history. Rather of understanding history by reading it in a good text, theatre brings history to life right before our eyes. Learning about history is made more enjoyable by the use of theatre.

5. The Body Theatre serves to remind us that, in this ever-changing digital age, there is a mortal body at the heart of every digital sale. Accounting for the body in future design will enable us to create technology that works for us rather than against us.

6. Globalization The arts help us comprehend people from other cultures. We may learn a lot about people from many societies around the world by studying their performing traditions. By doing so, we can learn to be less ethnocentric and more accepting of others.

7. Tone- commissioning Every facet of our daily life is influenced by performance. Performances are used to build power connections. Understanding how performances occur around us can assist us in celebrating and taking control of the power dynamics that affect us.

Changes in Society The theatre is an artistic venue in which society examines itself through a magnifying glass. The theatre has traditionally

been regarded as a laboratory in which we can research and strive to solve societal problems.

9. Education theatre is an excellent learning tool. Going to the theatre exposes us to people, places, and ideas that we would not otherwise encounter. Literacy becomes more enjoyable when learned in a dramatic context.

10. 10. Creativity The arts aid in the development of our creativity. As our educational system places a declining focus on wisdom, technology, engineering, and arithmetic, we must not overlook the importance of art.

11. Theatre Increases Empathy and Community Connection. Theatre exposes us to new perspectives that we may not have previously considered or feared. The way that theatre examines conversation, harangue, and character helps us to use our empathy muscles. Understanding theatre, in other ways, helps us grasp what it means to be mortal. Watching a live theatre production can raise our empathy for the groups depicted in the play, which can lead to changes in altruistic behaviour.

12. Being incontinent either before or after seeing a live theatre product. The actors' stations shifted toward ethnic demarcation, income inequality, welfare, commercial regulations, wealth redivision, and affirmative action. They also increased their charitable contributions following the performance.

13. While passing through the theatre, we are not only engaging with the actors in front of us, but also with the other theatregoers in the room. Participating in theatre connects us to a community of like-minded and enthusiastic individuals and can frequently aid those who feel isolated or depleted in their academic or professional environments.

14. The theatre serves as a mirror. Have you ever heard the expression "all the world's a stage?" Theatre is more than just entertainment; it raises a glass to society and promotes soul-searching. By monitoring what happens in front of us, we can learn something new about ourselves and the world we live in. Numerous forms of theatre are moralistic and intended to educate, with moral instruction as a secondary goal. There are numerous theatre genres that exist solely to encourage their audiences to reflect and examine.

Divergent thinking, or the ability to think in multiple directions, is fostered by the process of theatre and drama education. Creating theatre is frequently a process of discovery, whether it's figuring out where the story goes or how the story is told and what it means for the characters.

1.2 COMPONENTS OF THEATRE

1.2.1 SPACE

The use of theatre to express mortal needs, desires, solicitations, and fears predates written history. It's always been a multifaceted and multimedia endeavor. The earliest records on delve walls and in ancient form show that performance included a combination of music, cotillion, and reproduction oracting. The performance's ambitions were previously spiritual, social, educational, and amusing. Due to the number of artists, the complexity of media, and the followership conformation customary in the theatre, the conditions of product and event of the theatre moment are also more complicated than numerous other art forms.

An examination of the theatre's audience, artists, and media can provide a thorough description of the medium and highlight the characteristics that set it apart from other art forms. A live pantomime and a live audience are the only elements required for a theatrical product. Nonetheless, the most important theatrical moment involves a large number of additional artists, technicians, and business workers. The materials used in the creation of décor, costumes, lighting, and sound are all examples of theatre media.

The distinguishing characteristics of a theatre audience are that it is live and made up of numerous individuals who bring a variety of perspectives to the performance. Theatre can take place in various of settings, from enormous and beautifully adorned houses to road corners. Although theatrical performances are typically held in facilities specifically intended for the purpose, the essential requirement for theatre is a live pantomime and a live audience—not a structure.

Theatre performance spaces are classified into four types: proscenium theatres, thrust theatres, arena theatres, and set up spaces.

During the Italian Renaissance, proscenium theatres, often known as picture frame stages, emerged. By peering through the "picture frame" of the proscenium bow, the audience anticipates the theatrical event. Like in a movie theater, all followership members are seated on one side of the bow, and all actors and scenic spectacle are framed within or just in front of the bow. The primary advantage of the proscenium theatre is that it conceals or "masks" the actors and décor used for other scenes and the ministry's scenic specifications. The proscenium frame conceals areas above, below, and to the sides of the stage from view of the audience.

The apron is the region of the stage bottom in front of the proscenium. Because descriptions of stage regions are presented from the perspective of an actor facing the followership, right means in the path of the actor's privilege, but the followership's left wing. Upstage and downstage are Renaissance terminology for when the stage bottom was placed on a rake, or pitch, to prop follower sight lines and the vision of perspective painted on the décor. In these historic theatres, the back of the stage was more forward than the front, and we now refer to staging sections further away from the audience as "upstage."

Most theatres have traps, or areas of the stage bottom that can be removed to lower and raise actors and décor. The apron in some theatres lowers to form a symphony hole, which is used in musical slapstick. The bodies are located on each side of the stage, hidden from the audience by the proscenium, and are where décor is stored, lights are placed, and actors wait to enter. Above the stage is typically a cover garret, where additional lighting is installed and décor, such as painted backgrounds, can be suspended and lowered to the stage's bottom or raised out of sight of the audience. Apartments, drops, platforms, carts, trees, and battens are some of the introductory scenic and lighting rudiments put above in the cover garret, off-stage in the bodies, or in the stage traps. Flats are typically composed of oil stretched over a rustic frame and painted to resemble interior or exterior walls, trees, or other somewhat flat items. Drops are big pieces of fabric suspended from pipes and usually painted to represent geography, an interior, or another situation. A scrim and a cyclorama are similar to drops in that they are both big, suspended pieces of cloth, but each has its own unique feature. . A scrim is a woven fabric that appears opaque when illuminated from the front but translucent or transparent when illuminated from the back. A cyclorama is used in conjunction with lighting instruments because it is white and can be projected with any colour light to change the colour and pattern of the scenic background.

Platforms are typically made of wood and arranged at varying heights; they may represent the alternate bottom of a house, an advanced sundeck of a boat, or simply a separate location from the scenario on the stage floor that the audience must witness concurrently. A cart is just a moving platform on a bus or track. Lighting instruments are typically suspended above the stage, over the followership in front of the stage, and/or in the body from the sides of the stage. Battens are horizontally positioned pipes for lighting instruments, while trees are vertically placed pipes.

Teasers, a type of curtain, are commonly employed to conceal all of these buildings from the followership's view. Legs are lengthy black curtains in the body that conceal objects. To conceal objects suspended over, borders are hung from pipes in the cover garret. The design of the proscenium bow is echoed by a combination of two legs, a border, and the stage bottom. Between the proscenium bow and the upstage wall, most theatres have three sets of teasers. As a result, actors and décor can enter through any of four gaps on either side of the stage. These gaps are numbered from downstage to upstage; for example, an actor entering the stage from the right-bone would enter from stage right between the proscenium bow and the stage right. The main drape is the large curtain that is frequently drawn as the audience enters; in some theatres, it is quite elaborate, with painted or woven images.

The theatre's followership area is known as the house. Directions in this space are stated from the perspective of the followership when facing the stage; so, house right refers to a sitting followership member's right. The smallest region of followership seating in the United States is known as the symphony, and symphony seats are often the most valuable. Larger

theatres usually have at least one deck, and many older theatres feature boxes along the sides of the auditorium on the deck position(s).

A thrust theatre features audience members on three sides of the stage, with one side reserved for high ornamentation. It's also known as "three quarter round." The thrust stage was popular in Ancient Greece and Elizabethan England; the main advantage of this form of stage is that it puts the actor in close proximity to the audience. Three frontal rows on each of the three sides of the stage means that many more audience members will be close to the actors. The areas for décor storehouse and the styles of hiding scenic ministry, on the other hand, are greatly reduced. Altitudinous décor (walls, backgrounds) can only be used on one side of the stage where no bone is seated. . On the thrust stage, theatrical vision is greatly reduced because most followership members will not see a framed theatrical event but will see both events on the stage and across the stage to followership members seated opposite.

Thrust theatres regained popularity in the twentieth century. The Guthrie Theatre in Minneapolis (see print), the Olivier at the Royal National Theatre in London, and the Festival Theatre in Stratford, Ontario are all well-known venues with thrust stages at the moment.

In a thrust theatre, the most common words for the corridor of the proscenium stage are the same, or slightly modified. Over and downstage, for example, are relative to the one wall with no followership seating. Some phrases do not apply; for example, there are rarely fly cocklofts or corpses in a thrust theatre. The vomitorium, a structure for players' entrances that originated in ancient Roman theatres, is a new structure that is frequently constructed up. This is a ramp that begins beneath the followership seating and leads to the thrust stage's downstage end; there are frequently two vomitoria, one leading to each downstage corner. It's used to transport actors and props on and offstage.

Followership members are seated on all corners of a square or indirect stage on an arena stage. It is the earliest type of performance area, stretching back to ancient rites predating written history. Although no comparable structures exist at the moment, the indirect symphony set up in the remains of ancient Greek theatres point to ancient performance traditions prior to the construction of gravestone theatres. An arena theatre maximises the connection between players and audience while reducing the possibility of theatrical vision. Many arena theatres were built in the second half of the twentieth century, including the Arena Stage in Washington, D.C. and the Circle in the Square in New York City.

Different theatrical arrangements suited to diverse types of plays or different playing styles have been examined by twentieth-century theatre interpreters. Max Reinhardt, a German director, was among the first to advocate for a theatre complex with many types of theatres, such as a large proscenium or thrust house and a smaller arena stage, and to imply that various plays require different types of theatres. Similar theatre complexes can be found in New York's Lincoln Center, London's Royal National

Theatre and Barbican Center, Atlanta's Alliance Theatre, and Chicago's Goodman Theatre. A similar twentieth-century approach is to construct a flexible theatre in which the followership and stage areas can be reconfigured to produce any of the three beginning configurations. The Loeb Center for the American Repertory Theatre in Cambridge is an example. The black box theatre (similar to what we have at Geneseo) is a simple result of the theatre artist's desire to make the space fit the product. It's simply a room painted black, in which followership seating, stage platforms, lighting, and décor can be placed anywhere in the room and changed for each play.

Some theatre artists take a more radical approach than transforming a black box theatre to fit a theatrical product; they find a space that was not originally built as a theatre. This is referred to as a setup space. Similar artists have staged theatrical productions in edifices, megacity locations, pastoral fields, cotillion clubs, and road corners. The roadhouse performance is analogous to a "set up space," in that audience members sit at tables and order food and drink, and the stage area is generally a new bone that must accommodate the food service. A set up space can also refer to a structure that has been modified from its original purpose to support ongoing theatre product. Many of New York City's Off-Off-Broadway theatres are housed in former storage facilities or churches. Set up spaces also progress to environmental staging, in which the space for the actors and the space for the followership are not easily distinguished. In a roadhouse, for example, a songster may come and perform at (or on) your table, or actors may use the same entrances as the followership. Environmental performances can be instigative because you never know what will happen next or where it will occur.

Theatres provide space for a variety of different conditioning required in the production of a play, regardless of the shape of the stage and followership space. Consider the real product seen by a following to be simply the tip of a dramatic icicle. Dressing and makeup apartments for actors, a green room where actors stay when not onstage, scene, makeup, and costume shops where décor and costumes are erected or acclimated, storehouse space for décor, costumes, and lights, light and sound cells from which technicians run lights and sound during performances, a box office where the public can buy tickets, are examples of other space conditions , a or lobby in which the followership can relax and buy refreshments during intervals, and office space for executive staff similar as marketing labor force.

1.2.2 Followership/ Audience

Along with pantomime, followership is one of the two basic aspects of a live theatrical performance. The performing arts exist in a finite space and time; hence, a performance, which is a work of art in theatre, has a finite actuality in time. It starts, and then it's over. Another, analogous piece of art may be created the following night, but the different followership and variances in the players themselves will result in a distinct work of art. Compare this aspect of the performing arts to oil; different cults may flock

to the Louvre from time to time, or century to century, but the artwork remains constant in time and is unaffected by the passage of time.

In a live performance, the audience interacts to the players, who respond to the audience in a continuous circular cloverleaf. Actors will remark about "feeding off" a cult's energy, especially in comedy, and gripe about cults that don't respond in tangible ways. Actors' performances will change dramatically from one night to the next, owing in large part to audience feedback. Consider the variances in your reactions to a movie you've seen several times; the circumstances of your watching will make the movie and your reaction to it feel different—but there's no live exchange between you and the characters in this situation. Members of the following will also prompt one another's comments. Large cults are more likely than small cults to laugh or note out loud, in part because of the obscurity, and in part because other people's responses encourage and magnify your own.

You may laugh harder, cry harder, leap in your seat, or reply publicly in front of a huge, engaged audience. Again, if the majority of your followers enjoy a commodity that you despise, it may reinforce your own negative reaction to hear favourable reactions all around you.

Theatre emerged from ceremonies that blended spiritual, social, educational, and cultural goals in ancient times. The cult was heavily involved in these rites. Like ancient cults, theatre cults congregate with individual prospects, a diversity of product knowledge situations, and a variety of specific tastes. For the duration of the performance, each followership will build a collective identity. Although followership members continue to participate in some ways in the performances they see, followership geste moment conventions limit their participation.

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Some styles of theatre that encourage audience participation continue to be popular at the moment; examples include children's theatre, magic shows, and improve comedy.

While ritual performance has long been a part of mortal history, each of us has our own stories of performance. Children learn by acting out stories, games, effects they observe grown-ups perform, and effects they invent; amusement is an abecedarian method of mortal literacy. As adults, we spend less time literally acting out our ideas and much more time vicariously passing on new stories, solicitations, or dreams. When you see a play, read a book, or go to the movies, a large part of the enjoyment comes from your empathy for the characters and your vicarious experience of the characters' circumstances.

Film supporters have supported psychoanalytic propositions in order to construct a more complicated model of spectatorship, or how we relate to a filmic event, which is BROADLY relevant to theatre as well. The first type of spectatorship is based on Freud's concept of "scolopophilia," which literally means "joy in seeing." When used to cult, this idea indicates a voyeuristic link between followership and event, which may be more suitable to film than to some kinds of theatre, which can be more participative than voyeuristic. Scopophilia proposes that the dramatic action unfolds magically in front of the spectator, unaffected by followership reactions, but offers the viewer the illusion of participating in, or even controlling, the happenings of the drama. Consider how we often identify with a film's idol, shrinking back when a commodity threatens him or feeling a sense of power when he defeats a foe. We'd be disappointed if he didn't win the heroine's heart in the end.

A different idea stems from Lacan's "glass stage," which is more 'ul"y defined in psychoanalysis. We see ourselves literally in the glass and figuratively in other people like us (mama or pater) and imagine ourselves to be like those we see in the glass, who are generally more important than ourselves, especially given that this stage describes children around the age of two. However, film supporters argue that imagining ourselves as more capable than we are continues to shape us, primarily through our interactions with characters in narratives. This explains why we are drawn to characters in similar genres as action filmland or loves, in which we identify with—and possibly literally model our movements after—the superhuman abilities of an action idol or the extremely seductive, poised, and talented romantic idol or heroine.

A critic or critic serves as a member of the audience with specialised understanding of theatre. The good critic is trained in theatre literature and product and will appraise a product for the general public; he or she may resort to his or her body of knowledge, but only as a help in describing a product to a general audience.

The function of critic has existed for centuries in Europe, but as a job in and of itself, it is relatively new. At the moment, the Broadway reviewer writing for the main New York newspapers wields considerable power over the fate of a product. If the critics' predictions are correct, the general public will not see a show in sufficient numbers for it to be profitable. Although the critic has training in areas of theatre literature and product,

his or her job isn't to promote a specific product, but, by judging the quality of products, he or she should serve the art form generally.

1. A critic examines a theatrical product in one or more of the following ways in a review. The reviewer places the product in a context that should help the audience comprehend the more subtle features of the play. For example, the critic may focus on the relationship between this play and a playwright's body of work, expand on a play's literal environment, or explain the product's performance style in cultural or literal terms.

2. The critic investigates the pretensions of the particular performance under consideration. One Hamlet product may take a completely different approach to performance than another.

3. The critic assesses the success of the pen and the playwright's work.

4. The critic debates the value of the cultural platoon's effort. For example, a staging of a popular Broadway musical comedy that adds no new interpretation may be largely amusing but not as artistically worthwhile as a different product that rewrites or updates some music and lyrics, finds stars who will interpret the characters in a new way, and hires a director who applies a completely new unifying concept that makes the musical particularly relevant to us at the time.

Most major newspapers, radio stations, television stations, and magazines employ either a theatre critic or a trades critic who may cover several performing arts.

The academic critic is another type of critic. These researchers may have less influence on the success of particular theatrical products, but they may have a greater influence on the history of the art form. These critics compile play textbook compilations; assess actors, directors, and creators for technical followership of theatre interpreters and scholars; and study play textbooks and performance textbooks in their creative contexts for technical followership. These are the critics who educate you about theatre in university classrooms, choosing which plays you read and influencing your taste and the terms of analysis you apply to dramatic events. In other words, these critics contribute to determining which plays and artists are passed down from generation to generation, as well as what artistic issues are embodied in the theatre.

1.2.3 TIME

The theatre's duration should be 40 twinkles to 1 hour and 40 twinkles. It also depends on the age group. The duration of the drama should be 40 twinkles if it is for small children, and 1 hour and 40 twinkles if it is for adults. If it takes longer than expected, people lose interest in it and its effect.

1.2.4 PERFORMANCE

Theatre, in a broad sense, displays certain introductory qualities piecemeal from all the diversity. It consists of a performance (content) by an actor or

pantomime on a specific location or space that is seen by a group of people or followership at a specific moment. It relates to substance, location, pantomime, followership, and time in the theatrical sense. Theatrical performances feature a certain theme. It may be based on violent amusement, cotillion, music, or a reflection of a society's culture, past or present, or what is observed in everyday life. On stage, the actors are enacting the tone of the followership. This gives the followers a sense of participation. Also, the art of theatre is concerned with expressing the actors' most profound studies and passions about the story or theme they're creating, so that the audience can participate in the event. Various theatre activists have voiced their opinions on how to rank the introductory factors of theatre. So far as the followership can discern, the dominant expression is almost always that of the actor as the most vital aspect of the performance. The actor is the focal point of any theatrical performance. The author relies on the actor to bring his textbook to life for his audience. As a result, followership is dependent on the actors because the ideas or content are completely manifested through them, whether through words, gestures, or deeds. The dramatic art (in any of its forms) derives its substance from the actor's unoriginal gift and the quality to which the gift is assigned by the society that develops and rewards it. The majority of Asian traditional theatres focus on the performer. The actor is the one who conveys the subject to the audience. The actor in Asian theatre must be a songster, cotillion, acrobat, and mime. Every gesture he makes must be charged with significance and correspond to accepted tradition. Most of the time, the actor is also the lyricist, songster, cotillion, choreographer, or director. The pantomime must be performed by a professional artist who adheres to the canons of the theatre form. As a result, the vision of a director, which is essential in western theatre, is less important in traditional theatre stripes.

The actors and other actors must be capable of dominating tone, and the actor must have an exceptionally good voice. As a result, Western historians frequently referred to it as "actor's theatre," owing to its emphasis on the greater aesthetic of entered structure. Womanish impersonation is also a subset of acting. Because theatre is a collaborative art form, "performance is always performed 'for' someone." Most trades, including theatre, rely on audience response to recognise and validate performance. If the house isn't full, it loses its power. When a performance is going well, members of the audience tend to dominate their separate personalities over those of the crowd. As a result, the performance is valued more as an event in which the audience and the followers actively participate and create.

Space is also required for theatre performances. The shape, size, and type of space can vary depending on the theatrical product. For each new scene or performance, the space could be reshaped and redecorated. Several theatrical artists and services are used in the space's articulation and shaping.

1.3 FORMS AND STYLE OF THEATRE

Drama is known as the mother of all trades since it is utilised to instruct, educate, and entertain people. The kind of writing intended for theatre performance in which actors take on the roles of the characters, perform the suggested action, and speak the written speech. The word drama derives from the Greek meaning "to act, do, or perform," and drama can be said to have began in the very subtle and diverse meanings of "to perform." Drama is a major genre of literature. As a refined form, it is intended for the theatre because characters are assigned parts and act out their roles as the action unfolds on stage. . It is difficult to separate drama from performance because drama brings life gests truly to followership during a stage performance of a play. Thus, drama is presented through dialogue.

What's drama?

Drama is the recreation of life. Drama differs from other kinds of literature due to its distinct qualities. It is read, but it is primarily written to be performed, so the ultimate goal of dramatic composition is for it to be delivered on stage in front of an audience. This suggests that it serves as a means of communication. It has a communication system to communicate with its followers. This communication is conveyed through the use of actors.

1.3.1 A) COMEDY

One of the oldest kinds of drama is comedy. Comedy emphasises the absurdity of mortal creatures and their inability to change. In everyday conversational English, the words comedy and comic refer to anything amusing or amusing. When we talk about a comedy, we usually mean a play with a lighthearted tone.

Ancient comedy, according to Aristotle (who speculates on the subject in his Poetics), began with the komos, a curious and dubious spectacle in which a company of gleeful males allegedly sang, danced, and gambolled rollickingly around the image of a largephallus. However, it provides a whole new meaning to the phrase "stand-up routine" (If this proposition is true.") The linking of the origins of comedy to some kind of phallic ritual or jubilee of cheerfulness appears both presumptive and applicable, because for the majority of its history—from 14th century onwards—

From Aristophanes to Seinfeld, comedy has always been about a high-spirited celebration of mortal fornication and the victory of concupiscence. Tragedies usually take place on the battlefield or in a palace's great hall; comedy is more likely to take place in a bedroom or bathroom. On the other hand, it is not true that a film or scholarly work must have sexual humour or be hilarious in order to be classified as a comedy. All that is required is a joyful conclusion. In fact, since at least Aristotle, the introductory formula for comedy has had more to do with plot and character conventions than with a demand for lewd jokes or cartoonish plunges. In essence, a comedy is the story of a sympathetic primary character's rise in wealth. The term "comedy" is typically applied only to stage plays or films that cause a stir in the film industry. Grammer Gurton's Needle by John Still was the first true comedy, but Ralph Royster Doyster, produced by Nicholas Udall, is the comedy with a regular plot divided into acts and scenes. Comedy, like tragedy, can be traditional or romantic in style and design. Slapsticks that follow classical rules are known as classical slapsticks, while those that do not follow classical rules are known as romantic slapsticks. The classical form was espoused by Ben Jonson and the Restoration playwrights; and the Romantic by Shakespeare and the " University Wits ". History Astophanes, the absurd playwright and sardonic author of the Ancient Greek Theater, composed 40 slapsticks beginning in 425 BCE, 11 of which survive. Aristophanes' comedy evolved from earlier womaniser plays, which were frequently largely stag. The sole surviving exemplifications of the womaniser plays are by Euripides, which are important after exemplifications but not indicative of the kidney. Comedy began in ancient Greece with bawdy and ribald songs or recitals about phallic processions and fertility carnivals or gatherings. Aristotle stated in his work Poetics around 335 BCE that comedy began with Phallic processions and the light treatment of the otherwise base and unattractive. He also claims that the origins of comedy are obscure because it was not taken seriously from the start. Aristotle taught that humour was typically beneficial to society because it produced happiness, which for Aristotle was the ideal state, the end result of any effort. Aristotle believed that a comedy did not have to have sexual humour. A comedy revolves around the lucky appearance of a sympathetic character. Farce, romantic comedy, and lampoon are Aristotle's three orders or subgenres of comedy. On the opposite side, Plato taught that comedy destroys the tone. He believed that it elicited an emotion that overpowered cognitive tone control and literacy. In The Republic (Plato), he says that the state's Guardians should avoid horselaugh because "naturally, when one abandons himself to violent horselaugh, his condition provokes a violent response." Plato believes that comedy should be tightly controlled if one wants to achieve the ideal state.

Aristotle identified Comedy as one of the original four stripes of literature in Poetics as well. Tragedy, grand poetry, and lyric poetry are the other three stripes. Aristotle defines literature in general as a mimesis, or reproduction of life. Comedy is the third type of literature, and it is the most distant from pure mimesis. The most authentic mimesis is tragedy, followed by grand poetry, comedy, and lyric poetry. According to

Aristotle's concept, the kidney of comedy is determined by a specific pattern. Slapsticks begin with low or base characters seeking insignificant points and end with some achievement of the points that either lightens the original baseness or reveals the point's nullity.

DESCRIPTION OF COMEDY

When we talk about a comedy, we usually mean a play with a lighthearted tone and a pleasant ending. A comedy, in the most common erudite operation, is a work in which the material is named and managed primarily to interest, involve, and regale us the characters and their confusions engage our enjoyable attention rather than our profound concern, we're made to feel confident that no great disaster will suffice, and the action generally turns out happily for the principal characters "Comedy is a drama in which the characters are placed in more or less amusing situations, the movement is light and frequently gleeful, and the play concludes in general good will and happiness." W.T. Young

Variety of Comedy There are several different categories of English comedy: 1) Comedy Romance 2) Mores comedy 3) Biting Comedy 4) Farce 5) Humorous Comedy 6) New-Age Comedy 7) Dark comedy or woeful comedy

Romantic satire The phrase "romantic comedy" refers to a sort of drama in which love is the central focus and results in a joyful ending. The romantic comedy is arguably the most well-liked of all ludicrous genres, whether on stage and in film. The phrase "romantic comedy" is intentionally ambiguous; it refers to a type of drama in which love is the central focus and results in a joyful ending. Shakespeare created romantic comedies based on modern comedy.

These plays typically centre on romantic relationships involving a stunning and idealised heroine. Although these relationships don't always proceed smoothly, they ultimately succeed and result in a happy marriage. The main distinguishing feature of this kidney is a love story in which two empathetic and compatible suckers are united or conformed. In a typical romantic comedy, the two leads are usually young, likeable, and supposedly meant for each other. However, some complicating circumstances (such as class differences, maternal hindrance, a former gal, or a swain) keep them apart until they overcome all challenges and get married. There is almost always a marriage-bells, fairy tale-style happy ending. Exemplifications are crucial Guys and Dolls, Sleepless in Seattle, Ado About Nothing, sarcastic humour Sarcastic comedy makes fun of political or philosophical theories, or it also criticises deviations from the social order by demeaning those who disobey its mores or moral standards. Greek playwright Aristophanes, who lived between c. 450 and 385 B.C., is regarded as the first master of sarcastic comedy. His plays made fun of his time's political, philosophical, and academic issues. The topic of parody is stupidity and fatal vice. Cornetists, culprits, conjurers, deceivers, wheeler-dealers, two-timers, hypocrites, and fortune-campaigners are among its characters, as are the gullible dupes, knaves,

fools, and cuckolds who function as their all-too-willing victims. Sarcastic slapsticks differ from other forms of humour in that they follow the progress of a main character's fortune. however, in this instance, the main character (like nearly everybody differently in the play or story)

Farce A farce is a style of humour meant to elicit simple, hearty laughter—or, as they say in the theatre, "gut laughs"—from the audience. To do this, it frequently uses exaggerated or caricatured types of characters, places them in dubious and absurd circumstances, and freely incorporates sexual mix-ups, vulgar language, physical commotion, and slapstick. Farce has zaniness, slapstick humour, and absurd improbability as defining characteristics. Farcical characters tend to be fantastical or absurd and are typically much more silly than those in other types of humour. In addition, farcical narratives usually feature outrageous concurrency and seemingly never-ending problems. Complex absurd plans involving false identities, disguises, and deception are the norm. exemplifications

Laughter humour- The "comedy of Humours" is a crucial subgenre of English comedy that Ben Jonson created and popularised. The term "humours" refers to bodily fluids that mediaeval medicine associated with various colourful sorts of mortal disposition depending on where in the body they were ascending. Therefore, a person who has transcended their blood would be described as "sanguine," but someone who is overly numb would be described as "apathetic," and someone who has too much choler (unheroic corrosiveness) would develop a sad bone. Each of the main characters in Jonson's "Comedy of Humors" has a preponderance of humour rather than being a well-balanced existence, giving him a distinctive deformity or curious demeanour. Jonson elaborates on his claim in the "preface" to the play Every Man in His Right Mind.

literary Comedy- The novelettish comedy of the 18th century was essentially a reaction against the Restoration era's Comedy of Mores. Characters from the middle class who enjoy all the benefits of mortal virtue are forced to suffer in the novelettish comedy, and those who don't uphold the same virtue feel their pain or sympathy. The purpose of novelettish slapstick was to mock human vices and extol human virtues. These slapsticks are essentially nothing more than moral slapsticks in this regard. For instance, consider the protracted lyric "retribution" by Oliver Goldsmith. Jeremy Collier, who lived from 1650 to 1726, authored a piece titled "Against the Permissiveness of the Comedy of Mores," especially those by Congreve and Vanbrugh.

comically awful There are many plays that don't entirely adhere to the comedic spirit or capture the pitiful emotions. Even though they appear happy in the hallway, they also highlight some negative aspects of life. However, these plays are typically categorised as slapsticks as well. Shakespeare's Measure for Measure and Eliot's The Cocktail Party, for instance, are both slapstick comedies, but they have very little in common with the English slapstick genre's central theme. The terms "tragi-comedy," "black comedy," and "dark humour" have all been used to

describe these productions. Shakespeare's more recent trage-slapstick plays, such The Winter's Tale and Cymbeline, follow a pattern where the narratives include an unexpected release from detention. Black is a phrase used in contemporary play.

B) TRAGEDY
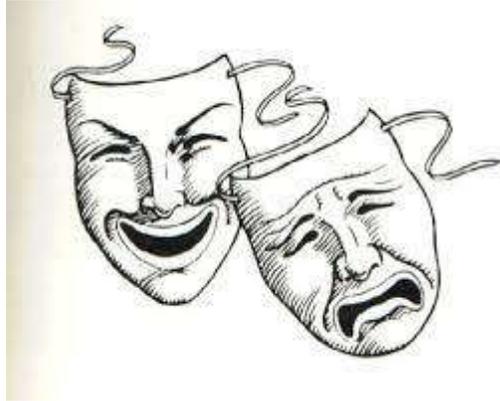
Tragic plays are a significant component of western drama. It establishes an atmosphere that highlights the serious intent. There might or might not be some absurd relief at times. An extraordinary but flawed person experiences tragedy and, most often, death in an idol. The purpose of reality, the nature of fate, morality, and social or intellectual relationships are among the issues raised by this donation.

Tragedy's ORIGIN Greek dramatisations were reportedly performed as early as the seventh century B.C. Dramatizations of the Dionysus, the Greek God of wine and fertility, carnivals were presented as choral performances with dance and singing. Dramatic competitions were started in 534 B.C. Thespis won the first competition of its kind for tragedy. The fifth century B.C. was the most significant time period in ancient Greek drama. Tragedies were played in multi-day carnivals as a part of the recurring religious and civic celebrations. The fashionable tragedies received rewards in vibrant forms, including scapegoats. The Greek term "tragaoidia," which translates to "scapegoat song" (tragos = scapegoat, aeidein = song), is where the name "tragedia" comes from. Tragic literature was typically sombre, poetic, and philosophical.

These tragedies had their roots in folklore. In general, the main character was commendable but flawed and faced a difficult moral decision. The tragedy typically concluded with the character's demise after he struggled against hostile forces and lost. The tragedies were presented as incidents separated by choral odes, during which the chorus moved in a leftward, rightward, and centre pattern to the music. To convey the character's identity, the actors wore masks. Reputable Greek tragedians Aeschylus, Sophocles, and Euripides were among them. These playwrights typically created triplets, or sets of three plays. Three significant Greek tragedies are Medea by Euripides, Aeschylus' Oresteia, and Sophocles' Oedipus Rex. Greek drama fell off starting in the third century BC. Livius Andronicus brought tragedy to Rome.

But for the time being, only Lucius Annaeus Seneca's tragedies remain. Comedy was more popular in Rome than tragedy. The plays of Seneca had a real impact during the Renaissance. Recently, western dramatists have adopted a number of Senecan techniques, including the five-act structure, the unfolding plot, flowery language, the subject of vengeance, magic, ghosts, etc. According to Nicoll, drama in England has developed on its own. However, it went through similar phases to the Greek drama. The liturgical services are where it first appeared. Mystifications and Miracle plays were the first forms of dramatisation. Later on, the Morality Plays appeared. The pauses came next after these. The drama finally made an appearance in England in the sixteenth century. Written by Thomas Hardy in 1562, Gorboduc was the earliest English tragedy.

Shakespeare, Webster, and other writers were made possible by Thomas Kyd and Christopher Marlowe. The Poetics by Aristotle, which is the most important and significant essay on play, was written in the fourth century B.C. The article came about after a thorough examination of the Greek plays of his period. In this article, he has discussed the characteristics and purposes of tragedy in particular and poetry in general.

Description of a tragedy Now let's look at Aristotle's description of tragedy. "Tragedy is the recreation of an action that is grave, complete, and of a particular magnitude; in language stretched with each kind of cultural ornamentation, with the various kinds being set up in separate corridors of the play; in the form of action, not of story;causing a good catharsis of these emotions through pity and terror. The two basic aspects of tragedy—its nature and its purpose—are summarised in the paragraph below. According to the description, tragedy is a reproduction, just like any other kind of art. However, it is a replication of an activity that is serious in nature, has a particular scale, and is finished (i.e. has a definite morning, middle and an end). The language is cultural and is made up of a variety of beautifiers that have been erected in the tragedy's vibrant hallway. The most crucial aspect of tragedy is that it is presented to the audience live and in action rather than being read aloud.

The goal of a woeful performance is to leave the audience feeling comforted rather than unhappy and to provide what is referred to as "woeful pleasure" by causing a catharsis of pity and anxiety. According to Aristotle, certain emotions like pity and terror are underutilised in cultivated life. Tragic events therefore aim to evoke these emotions and allow them to flow in order to promote mental peace. This serves as the fundamental tenet in the selection of the terrible idol. Components of Tragedy Plot, character, setting, permission, diction, spectacle, and song are some of the basic components of tragedy. Stage instructions and the scene are now considered as the foundational elements of a tragedy. These fundamentals are present in the narrative as well, but there are some differences.

Tragic events take the form of action, but the novel is written in narrative form. In general, there is no length restriction on the new. Any drama, including tragedies, must convey its message over the course of many

hours. The " Three proportion " that should be observed in a play is described by Aristotle. First, there is the "Unity of Time," according to which a tragedy should contain a complete action that will be shown in "one revolution of the Sun or slightly further," i.e., the events should not take place over the course of more than a day. This naturally introduced the "Unity of Place," in which the action took place in a single area or location. Given that there were no other options for transportation, this was inevitable.

All of these have a significant impact on how a tragedy's plot develops and its characters are defined. The final outcome of a novelist's work depends on no one in particular, whereas a dramatist must rely on the actor, stage director, and numerous other people. Like a novelist, the dramatist cannot directly address his audience; he can only do so through the character who serves as his prophet.

1. **Plot**: A plot is the association of events, incidents, occurrences, and situations into a cogent, satisfying structure and it's rendered towards the achievement of specific emotional and cultural goods, i.e. a plot takes into account character traits, how events are connected to one another, and their dramatic effect. In actuality, a plot is more than a list of events. By using genuine speech and stage action, the unimportant is ignored and the significant is maintained and clearly communicated to us. The basic framework of play is provided by Gustav Freytag in his book fashion of the Drama (1863). It is shaped like a pyramid. Tragic plays have the following structure with all other plays. every playIt needs an introduction to set up the scene or explain the circumstances from which the action will take place; a complication (or Rising Action) during which it advances or becomes more involved; a climax (or Crisis) when things turn bad; and a denouement (or Falling Action) which resolves the complication and catastrophe that determines the character's fate. The first act or thereabouts of a five-act tragedy is usually dedicated to the exposition. The second Act and a portion of the third depict the building tension, the third Act's climax and denouement, as well as the rest of the fourth and a portion of the fifth Act's final catastrophe. Each phase is substantially shorter in length. Plot, in Aristotle's opinion, is a tragedy's essence. Plots come in two flavours: simple and sophisticated. In a straightforward storyline, there is no peripeteia (situational reversal) or anagnorisis, and the action unfolds as a continuous whole (recognition or discovery). A complex storyline, however, is one in which the alteration is accompanied by a change in either the situation or the recognition, or both. Surprise is the foundation for situation reversal and realisation. However, Aristotle gives stories based on violent or torturous episodes a very low rating since they show a lack of skill in the minstrel's craft. Additionally, Aristotle opposes the usage of subplots. typically when subplotsThe length of each phase is significantly decreased. According to Aristotle, the core of a tragedy is its plot. There are two types of plots: straightforward and complicated. Simple plots do not involve peripeteia (situational reversal) or anagnorisis, and the action takes place in one continuous sequence (

recognition or discovery). However, a complicated plot is one in which the alteration is accompanied by a change in the circumstance, the recognition, or both. The cornerstone for situation reversal and realisation is surprise. However, because they display a lack of ability in the minstrel's trade, Aristotle assigns stories centred on violent or excruciating situations a very low ranking. Aristotle is also against the use of subplots. often when subplots

2. **Characters**: Characters are the individuals who advance the plot. After the storyline, characterization is a crucial component of a play. Aristotle refers to it as "morality," a system of moral standards. Characters are evaluated based on their actions and words, as well as what other characters have to say about them. When we tie them to the play's overarching subject, we get to understand them in their true context. The character was conceived differently in Aristotle's time and in current times. Aristotle, a member of the classical tradition, saw the community as the centre rather than the individual. However, a character is now viewed favourably. He transitions from prosperity to adversity during the tragedy due to some "hamartia" (misinterpretation or

3. **Diction**: It refers to the verbalization of meaning. It is the verbal interaction between the tragic characters. It is commonly referred to as conversation, moves the action along in rhyme or prose, and raises a glass to what the playwright is trying to say. The relationships between the characters are revealed. Excursions and soliloquies are also crucial components of dramatic speech because they aid in character comprehension.

4. **Setting**: The action's general location and literal time are referred to as the setting. The specific physical location in which an event or scene occurs is referred to as the work's setting. e.g. The overall backdrop of Macbeth is mediaeval Scotland, whereas the scene where Macbeth has a problem with the witches takes place is a dreadful tournament. The physical environment plays a significant role in creating the mood of a work. Setting also refers to the portable pieces of cabinetry or packages on the stage when used in reference to theatrical products. It does occasionally take into account where the actors are placed in a scene.

5. **Stage Instructions**: They are recommendations made by the dramatist to the patron often in the play's script. They were easy to understand and numerous in older theatre. They create a connection between the dramatist and the anthology. Typically, in Greek play, the Chorus served this purpose. The stage directions of ultramodern plays are voluminous, intricate, and provided in great detail. They assist the dramatist in creating the precise ambiance.

6. **Conflict**: This term refers to a conflict or rivalry of some sort. A conflict is necessary for a drama to exist. There are two sorts of conflict: internal and external. It may be a disagreement between two people, studies, or concepts. It might be mental, physical, or intellectual. When an existence must choose between two acts of righteousness, which is for him the most difficult and demanding experience, Hegel notes that this is when the most definitive struggle that gives the mortal life its majesty is defined. Conflict is portrayed in drama in all of its complexity and from a wide range of viewpoints. Shakespeare seems to favour internal conflict above exterior conflict, but his plays have many external conflict sequences. The struggle in today's ludicrous scenario centres around

7. **The Chorus**, which consisted of fifty people, was a crucial component of Greek drama. It serves as a judge and performs an interpretive role. Greek tragedies had a cast of characters who moved, danced, and sang together while intermittently interjecting odes and breaks into the action to further the conversation and the plot. One of the great goods the chorus created in Greek tragedy was the ability to "combine, harmonise, and consolidate for the spectator the passions awakened in him by the sight of what was going on the stage." It served as a judge or a narrator as well. The conduct that should be off-stage is recited, particularly acts of violence, war, etc.

8. **Thought**: The ability to state what is realistically possible under the circumstances.

9. **Song**: In Greek tragedy, it held the top spot among embellishments.

10. **Display**: Although it has a unique emotional pull, this corridor is the least culturally diverse. The stage medium, not the minstrel's art, is what determines the spectacular goods.

Tragedies can be classified into the following categories:

1. Classical or Greek Tragedy: Aristotle's Poetics is based on an analysis of the Greek tragedies by Aeschylus, Sophocles, and Euripides. Therefore, the Poetics does a good job of describing the qualities of Greek tragedy. The adherents of these myths were aware that the stories in these tragedies were based on them. As a result, they didn't really surprise anyone. The plays had a significant theological and moral component because they were a part of the religious carnivals. Nemesis, or fate, was dominant. Even though the subjects were usually shocking and awful, the Greek tragedy, to the best of its ability, avoided displays of gruesome violence on the stage. The play featured up to five or six characters. The chorus, which consisted of fifty people, recited similar occurrences. a guy of extraordinary character, yet with a defect that ultimately brought him to ruin. Slaves and women were not seen suitable protagonists for tragedies. There was no blending of the absurd with the tragic, therefore the tragedies were "pure tragedies," adhering to the Unity of Action. Triplets,

or a set of three acts, were how Greek tragedies were performed. However, a "Satyr play," which was independent of the tragedy and frequently crudely ridiculous in nature, would usually follow serious plays.

2. Elizabethan/Renaissance Tragedy: England, a little later than other European countries, experienced the Renaissance or reanimation of art in the middle of the sixteenth century. The English dramatists' imaginations were stimulated by the Renaissance's rise in classical restatement, which combined with the English mediaeval legacy of mystifications and Morality plays. Seneca has a significant impact on tragedy in particular. Senecan practises, including their five-act framework, unfolding narrative, and flowery language

The Renaissance dramatists openly embraced themes of retribution, magic, ghosts, etc. In the field of tragedy, Thomas Kyd, Christopher Marlowe, and other University Wits prepared the way for Shakespeare, Webster, Tourneur, and others. The Renaissance dramatists, unlike the Greeks, did depict violent situations on stage. Shakespeare is this era's most well-known dramatist. Shakespeare made alterations to the form and characters even though he adhered to the Greek tragedy's core themes. The miserable idol has a driving passion or interest that, in unusual circumstances, turns into his miserable excrescence. Shakespeare's characters are destined rather than the luck of the draw, however there is a little amount of chance and coincidence in his downfall. as opposed to exterior conflict

Tragedies of the time were composed in blank verse and focused on notable individuals, numerical values, etc. Under the influence of Seneca, Thomas Kyd (Hieronemo, The Spanish Tragedy) and Webster (The Duchess of Malfi, The White Devil) created horror dramas that frequently featured ghosts, witches, and murders.

3. The Heroic Play: The Restoration Tragedy A unique byproduct of the Restoration era is the Heroic play (1660- 1700). It was commonly accused of being artificial, alien, and unnatural. It materialised as a result of the spiritual needs of a worn-out, disheartened, and decadent quality. In contrast to the demoralised life that prevailed in the times, it produced a dream-world filled with love, virtue, and greatness. It covered topics like love, honour, and duty. It's a manufactured universe that can be fashionable designated as "heroic" for the promoter and his conviction that he has complete control over his actions and environment. The Heroic Play exhibits additional similarities to the Epic in terms of character, style, and particularly the use of heroic metre.

The heroic drama demonstrates difficulties similar to how two brothers, two musketeers, or two men that love the same lady. These cause the idol's fortune to take unexpected turns. The heroic play typically had a joyful ending because the writer wanted to show the idol as a role model. As a result, he ultimately received a prize. In contrast to Greek or Shakespearean tragedies, the tragedy has lyrical justice. The blank verse

tragedy uses the blank verse as the metre rather than the heroic brace, which is another way to interpret this type of play. John Dryden produced comparable Heroic dramas. His All for Love, which was based on Antony and Cleopatra by Shakespeare, is a well-known heroic play.

4. Domestic Tragedies: In the eighteenth century, these tragedies were common. It focuses on the domestic daily activities of typical middle-class people and demonstrates how family life and happiness are ruined if either the husband or the wife veers off the road of virtue. Because of the increase in soppiness, tragedies of this kind flourished. There is a deliberate attempt to downplay the rhetorical style of the heroic play in order to make it ordinary and everyday. The authors considered that similar circumstances provided an opportunity for the expression of sentiments, hence fate played a significant role in this kind of tragedy. The most significant writer of home tragedy was George Lillo. His 1973 publication, The London trafficker or The History of George Barnwell.

1.3.2 MELODRAMA

During the 1800s, one of the most well-liked theatrical genres was psychodrama. Melodrama's goal was to amuse a cult through the use of comedy, stock characters, exaggerated acting, and music. They combined violence, love, and saccharinely in brief, action-packed sequences. To advertise its fashion prowess, they employed lavish backdrops, entrancing music, exaggerated acting, and enticing followership commerce (hissing, booing, cheeringetc.). There were many causes (environments) for Melodrama's potential to be fashionable. The Industrial Revolution had begun in Europe in the nineteenth century.

Many people put in incredibly long hours of labour in risky and noisy enterprises. These individuals lacked significant plutocracy, and many of them were illiterate. Life wasn't easy. The theatre was one of the only ways to get away. Every city had a large number of theatres, and cheap tickets made it easy for people to enjoy a show without worrying about their troubles. They desired excitement, passion, and risk-taking. They desired the triumph of the good people and the punishment of the villains. They desired to witness the idol's and the heroine's subsequent love story and happy ending. Venues grew larger and larger as theatre became so popular. Some theatres have a maximum capacity of,000. Every stage

effect has to be exaggerated because of the large stages (especially for the poorest people who had the cheapest seats ; farthest from the stage).

Many people work extremely long hours in dangerous and noisy environments. These people were largely ignorant and lacked significant plutocracy. Life was not simple. One of the few escape routes was the theatre. Every city had a sizable selection of theatres, and affordable tickets made it simple for people to watch a performance without stress. They yearned for risk-taking, passion, and excitement. They desired the vindication of the righteous and the condemnation of the wicked. They wanted to see the subsequent love story and triumphant conclusion between the idol and the heroine. Due to the popularity of theatre, venues grew increasingly larger. The maximum seating capacity in some theatres is,000. Every stage effect needs to be blown up because. As a result, motion and gesture were exaggerated and larger than life, and dramatic items like lightning and explosions were included. The extravagant amusement style contributed to the evening's action-packed and dramatic entertainment. The name "psychodrama" is derived from the words "air" and "drama," and music plays a key role in this. According to the musical tempo, the actors would act out of character, easily revealing their personalities and emotions.

Stock Figures Characters in melodramas weren't supposed to be very lifelike. Instead, they were easily recognisable to everyone and stereotypical. They consist of "prevailing characters" and A idol' attractive, powerful, tenacious, honest, and trustworthy. a champion. beautiful, brave, innocent, and exposed. a bad guy. Evil, cunning, morally bankrupt, dishonest, and dishonest.

ORIGINS

Novelettish books that were widely read in both England and France in the 18th and 19th centuries resurrected the psychodrama technique. It is possible to interpret these dramatisations and novels as a mirror of the issues raised by the French Revolution, the artificial revolution, the transition to modernization, and moral canons with regard to family, love, and marriage. A common plot device for class conflict in many plays involved a young woman from the middle class who was subjected to unwanted sexual advances from an aristocratic miscreant. The post-industrial revolution anxieties of the middle class, who were terrified of both aristocratic power brokers and the underprivileged working class "mob," were reflected in the psychodrama.

Psychodrama, which was popular in the 18th century, featured spoken enumeration together with brief musical interludes. Similar workshops often alternated between music and verbal dialogue, and occasionally pantomime would also be accompanied by music.

Scenes from J.E. Eberlin's Latin academy play Sigismundus provide the best examples (1753). Pygmalion by Jean-Jacques Rousseau, whose textbook was written in 1762 but was first presented in Lyon in 1770, was the first complete psychodrama. The preamble and an Andante were

written by Rousseau, but Horace Coignet wrote the majority of the music. In Germany, about 30 further monodramas were created during the final three years of the 18th century. The term "duodrama" could be used when there were two actors involved. Particularly popular were Georg Benda's duodramas.

Most British theatres were forbidden from presenting "serious" drama following Charles II's English Restoration in 1660, but they were still allowed to produce comedies or musical plays. Only two London theatre companies were authorised by letters patent issued by Charles II to stage "serious" drama. In the end, one theatre in each of a number of additional English towns and cities received further letters patent. In order to circumvent the prohibition, other theatres performed dramatisations that were underscored by music and used the French word "psychodrama." Finally, all theatres were able to stage drama thanks to the Theatres Act of 1843.

By the end of the 19th century, the term "psychodrama" had nearly been reduced to a single type of salon entertainment that consisted of more or less rhythmically spoken words (often poetry), occasionally more or less legislated, and at least some dramatic structure or plot that was accompanied by musical incident (generally piano). It was despised as a kidney by writers and musicians from lower social classes (presumably also why nearly no consummations of the kidney are still flashed back). Probably at the same period, the term started to be associated with the idea of cheap overacting. Plays exhibit the immense maturity of operas. The appropriate music conveys and intensifies the emotional pressures.

Characters prostrate or give in to larger-than-life events such as war, treason, monumental love, murder, vengeance, filial strife, or comparable grandiose situations in mature plots. Most characters are simplistically drawn, with distinct lines delineating good and evil, and character development and cleverness of plot are both provided. Events are planned to show how the character's traits affect them emotionally and how they affect other people.

1.3.3 MUSICAL THEATRE
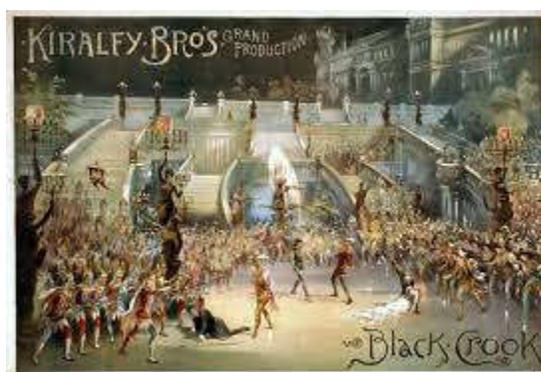
Musical Theatre is a form of theatrical performance that combines songs, spoken dialogue, acting and dance. The story and emotional content of a musical – humor, pathos, love, anger – are communicated through words,

music, movement and technical aspects of the entertainment as an integrated whole. Although musical theatre overlaps with other theatrical forms like opera and dance, it may be distinguished by the equal importance given to the music as compared with the dialogue, movement and other elements. Since the early 20th century, musical theatre stage works have generally been called, simply, **musicals**.

Although music has been a part of dramatic presentations since ancient times, modern Western musical theatre emerged during the 19th century, with many structural elements established by the works of Gilbert and Sullivan in Britain and those of Harrigan and Hart in America. These were followed by the numerous Edwardian musical comedies and the musical theatre works of American creators like George M. Cohan at the turn of the 20th century. The Princess Theatre musicals (1915–1918) were artistic steps forward beyond revues and other frothy entertainments of the early 20th century and led to such ground breaking works as *Show Boat* (1927), *Of Thee I Sing* (1931) and *Oklahoma!* (1943).

Some of the most famous musicals through the decades that followed include *My Fair Lady* (1956), *The Fantasticks* (1960), *Hair* (1967), *A Chorus Line* (1975), *Les Misérables* (1985), *The Phantom of the Opera* (1986), *Rent* (1996), *The Producers* (2001), *Wicked* (2003) and *Hamilton* (2015).

1.3.4 STREET THEATRE

Without a specified paying audience, street theatre is a type of theatrical performance and donation in outdoor public locations. These areas can be found anywhere, including in shopping malls, parking lots for councils or universities, and recreational areas at road corners. They are particularly prevalent in outdoor areas with dense populations of humans. The performers that do road theatre range from after to organised theatre organisations or groups that wish to try out different performance settings or promote their more well-known work. When there were no other means of information, such as TV or radio, it served as a source of information for the populace. At the moment, road plays are utilised to communicate with the audience. Street play is thought to be the most unpolished form of acting.

In reality, most types of popular entertainment, including religious passion plays and a variety of other genres, have their roots in street acting,

making street theatre possibly the oldest form of theatre. Players who once performed professionally in variety theatres, music halls, and vaudeville now frequently do so in the many renowned road performance venues around the world. Notable performers who started their careers as road theatre players include Robin Williams, David Bowie, Jewel, and Harry Anderson.

People who may not have ever attended traditional theatre or who may not have been eligible to do so can now do so thanks to street theater. Anyone and everyone who wants to watch and support the followers is a part of the followership.

Socially conscious performance artists may decide to take their work on the road as a way to directly challenge or interact with the audience. As an example, the multimedia artist Caeser Pink and his troupe of actors known as The Imperial Orgy presented a piece titled Our Daily Bread that invited participants onto the streets of New York's financial district to ceremoniously lay Wonder Bread loaves along the sidewalks, each bearing a message from Satan offering to buy people's souls in exchange for material goods. When police were called and children who smelled like bombs were brought in to check the bread for traps, the performance caused a stir.

Other artists could view performance for a paying, theater-going audience as being unrepresentative of the audience they are attempting to reach, and may view performing for "the man on the road" as a more well-liked kind of dispersion. In order to put them in a setting that is as near to their original setting as possible, several contemporary road theatre interpreters have researched pre-existing road and popular theatrical traditions, such as Carnival, commedia dell' arte, etc. in great detail.

Whatever the motivation, the road offers a unique set of opportunities not found in a traditional theatre setting. According to Sue Gill of Welfare State International, performing road theatre is not inferior to performing internally or merely replicating what you do on stage.

In the 1960s and 1970s, organisations including Lumiere and Son, John Bull Perforation form tackle, Exploded Eye, and Natural Theatre Company created a character-based travelling theatre. Unannounced performances with characters acting out a pre-written script while appearing stunning or fantastical or simply engaging onlookers in conversation were included. They didn't intend to deceive in the Candid Camera sense; instead, they invited the audience to act along with them. No amount of testing or planning could dictate what would happen.

1.3.5 FOLK THEATRE

Folk theatres are starting to appear as previously indicated, the patronage of the courts caused the Sanskrit theatres to proliferate and achieve their peak in the first 10 centuries after their founding. Gradual deterioration of Sanskrit theatres was caused by changes in the cultural and political landscape in the tenth century. The decline of Sanskrit theatres is attributed to north-western irruptions, much like Mahmud of Ghazni's, which weakened the fiefdoms in India's north and eventually resulted in the connection of the Mughal conglomerate in the fifteenth century. The Sanskrit court theatres couldn't withstand this time of political upheaval.

New language norms also emerged during this time. In India's pastoral corridor, new languages and learned traditions began to emerge around this period. As a result, the court language Sanskrit's exclusivity was probably another factor in the gradual decline of the country's theatrical traditions. Traditions and rituals, however, never completely disappear but rather take on new shapes. All over India, theatre has appeared in a wide range of indigenous languages. It left the courts to become a real presence in the community and fulfil their needs.

Folk theatres emerged in such a wide diversity that some of them remain unrecorded today.

A theological movement known as Vaishnavism (12th century) that placed an emphasis on devotion to God in the form of Krishna, a reincarnation of Vishnu, also played a role in the development of folk theatres. Making the lives of Gods and expressing religion via performative forms thereafter gained a status of religious saint. Many examples of folk theatre that is connected to religious experience include the Ramlila and Raslila in the north, Ankiya Nat in Assam, BhagavataMela in Tamil Nadu, Dashavatara in Maharashtra, Krishnattam in Kerala, and Kuchipudi in Andhra Pradesh.

Other folk traditions that emerged from conversational languages had more cyclical origins and were practised for social pleasure. Bhavai in Gujarat, Jatra in Bengal, Bihar, and Orissa, Nautanki in Uttar Pradesh, Swang in Haryana and Punjab, Sumang- Leela in Manipur, and Yakshagana in Karnataka are a few examples of these. These folk forms were developed in their original communities and each had unique characteristics. The Sanskrit tradition's basic musical elements, cotillion

dances, rituals, stylistic donations, and stock characters were adapted by folk theatres at the same time and incorporated into fresh socio-artistic contexts.

These forms relied more on extemporizations than on predetermined textbooks, in contrast to the Sanskrit dramatic tradition, which was based on academic texts. Since the subjects of traditional theatre were typically derived from myth and legend, no authorship could be established through a form. They would be available to the entire population and performed in public arenas. Most of these genres shared elements of pageantry, spectacle, and stylization with Sanskrit theatre. Some of these styles continued rituals and elaborate overtures from Sanskrit theatre. Dramatizations like Kathakali and Krishnattam, for example, were better suited to the term "cotillion" than other art forms. Others, like Tamasha in Maharashtra and Bhavai in Gujarat, were accustomed to dialogue, humor, and caricature.

Folk theatre performances included music and cotillion, which had numerous dramatic purposes. Many of these folk forms had an artistic, non-realistic approach to theatre, which required the use of conventions, expensive makeup, and lavish costumes. Crowns, masks, and headdresses in the style of the Yakshagana, Krishnattam, and Terrukuttu are used, and faces are painted with features and colours appropriate for different kinds of characters. The performances typically involved the audience and were informal community activities.

Following are some ways that Balwant Gargi distinguishes between Sanskrit and folk theatres in his important work Theatre in India: In order to appeal to a sophisticated audience of courtiers, Sanskrit play used a primarily elaborate language that had little bearing on everyday life. Their lives are infused with folk theatre in all of its varied manifestations. It has evolved, changed, and adapted in order to adapt to the shifting societal conditions.

Folk theatres had a far wider audience since they were more adaptable, casual, and participatory than Sanskrit theatre. Each of these theatrical subgenres has an own history of development and integration into local cultures.

The study of these dramatic forms is unavoidably a study of change and endurance, as well as the rehabilitation of traditions to meet current demands. These forms are actually symbolic of a vibrant and cooperative life since they have developed layers of significance over the course of centuries. They serve as a record of the daily lives of the common people in India's vibrant regions, making them important for tracing the country's artistic history.

1.4 LET US SUM UP

Theatre is a collaborative performance art form that employs live actors or actresses to portray the experience of a real or imagined event before a live audience in a particular setting, typically a stage. The players can use

gesture, voice, song, music, and dance to share this experience with the audience. We have learned about the idea of theatre during this lesson, including its relevance, nature, and meaning. Space, time, performance, and audience are all crucial elements of theatre. Learn more about each of these elements and how crucial they are to the performance of the play. Furthermore, we learned about several theatre genres, including melodrama, musical theatre, street plays, and folk plays, as well as the history and features of comedy and tragedy.

1.5 UNIT END EXRECISE

1. Give an account of the tragedy theatre.

2. What are the important component of the theatre?

3.   Explain the meaning and nature of theatre?

4.   How theatre is significant in education and social life ?

5. Explain the importance of melodrama and folk theatre ?

❖❖❖❖

HISTORY OF INDIAN THEATRE

Unit Structure:

2.0 OBJECTIVES:

After reading this unit, you will be able to:

- Explain the rituals and myths from regions of India.

- Discuss the Natya Shastra as a origin of Indian drama.

- Analyses the NavRas and its relation with drama.

- Describe the foundation of Indian Theatre particularly.

- Discuss the Classical Indian Theatre Kathakali and Yakshgaan.

2.1 INTRODUCTION:

Theatre is a branch of performing arts related to the presentation of plays and musicals. Its scope is worldwide and its influence is profound. The art of theatre is concern about live performance by actors, in that the action is precisely planned to create a coherent and significant sense of drama in a time space audience framework. Theatre includes in varied contents and forms as sanctioned by the socio-political and geographical milieu through human activity. There are different opinions related to the aim of theatre. Some have viewed that theatre is goal-oriented with a serious purpose while others stressed theatre as a medium of imparting entertainment, education and still few see no reason why theatre should not be simultaneously serious and entertaining people.

Theatre in general term is inclusive of all the elements that contribute to a performance of dramatic nature.Theatre is indeed complex and because of its complicated nature it can be understood and discussed intelligently only by beginning with an analysis of the term and its definition. The word theatre has its roots in "*Theomaf* which means, "to *see"* and also from "*theatron*" which literally signify *"the auditorium or space"* for the audience. To start with the root words; when one goes to be a part of the play, it is almost the same as to see a theatre, so a word taken from the Greek synonymous for a "*place for seeing.* "

As one sit in an auditorium or any space the meaning of theatre refers to "a place"or "*hearing'* too. Theatre also denotes "*one or more human beings act"* which means *"thedoing of a deed".*Therefore, through the three components *"to see" "to hear'*within the *"action or deed',* complete the theatrical act. "The audience for theatrical events was known as '*those who see*' clearly implying that seeing a performance was as important as hearing if.

2.2 RITUALS AND MYTHS FROM REGIONS OF INDIA:

There are many interpretations regarding the origin of theatre. Most of the scholarstake help of anthropological studies in imagining and understanding the state of thehuman beings in the ancient times. Since times immemorial, when man started believing the existence of supreme forces beyond him, it led to the practice of worshipping or pleasing these supreme forces through rituals. Although theatre as an art form emerged at a comparatively late stage in man's cultural evolutions but it is generally believed to have its roots in primitive religious rituals. There were patterns in the behaviour of primitive societies that could justify as pre theatrical. The various patterns showed the mental state of the people experiencing the unpredictable mysterious cycles. They undertook rituals, which were an appeal to those they believed to control the various elements for their welfare guidance and safety.

In the beginning ritual activity was confined to simple imitation of either the phenomenon or objects observed associated with them. Those persons or main performers involved directly in the celebration of the rites wore the forms of nature, religious characters or emblems associated with the God. The actor, or the medium was possessed and believed that the God took possessions at the height of ecstasy. So, such solemn rites of observance and performance were not only a mere imitation but also transfiguration.

There were other rites known as grotesque rites chiefly involved with giving honour, respect and thanks for all the help as well as blessings they received.

On such occasions, the community used to spontaneously participate and react to the performances and celebrations. Scholars viewed the earliest western theatre forms to be closely connected with the solemn rites since the solemn rites always tended to preserve some links with its religious

origins. It all began with simple imitation but in the process the rites and rituals became a part of the rigid tradition. And still today many such traditional forms mainly in India preserved and cherished the linkage with ancient religious origin.

A closer look at the dances as early theatre developed from religious dances and rituals divulged that theatre was closely affiliated with nature. The mysterious and unknown environment comprehend them to establish contact with those sources of power in nature that seemed most destructive like extreme heat, cold, drought, flood and storm.

Thus, the human body emulated and further simulated these activities of nature in body language, gesture and rhythmic movements. The dance steps were simple imitation of the nature's events, which constitute the soul of all ritual activities. Emotions were later supplemented to it. In its course of growth, the dances were refined, specified and a strict code of conduct was formed. Further it became more stylized. The performance was not individualistic as the community participated by forming processions, executing certain steps and rhythms or by clapping and chanting. They assisted in the transformation though they themselves were not transformed.

The transition from tribal communities towards a society organized by the specialisation and division of labour had imposed massive bodily and mental restraints on man. It has however challenged all of the arts to serve not merely as a means of man's self-expression but also to become an integral part of his cultures as they evolved. The transformation from the dance rituals to genres of make believed action with dialogue and formal narrative was difficult to examine, as there was little efforts to record the events and details of the changing social order. The people, however, preserved their rich experiences and transmitted verbally or orally to the next generations. The succeeding generation inherited the traditions with spontaneous innovations and modifications, as an immediate response to their present needs. The rituals underwent alteration with the gaining prominence of various fundamental principles of drama, dance, music, songs, costumes, mimetic action and community participation. Many of these elements within the ritual performances and ceremonial environment led to the growth of theatre. Thus, theatre and rituals existed together from the very beginning and theatre was an important component of the primitive belief system of human civilization. Theatre, therefore, endured a long process of development, giving birth to theatrical genres emergence of western theatre

Thus, in the west, theatre emerged as a whole mode of entertainment. Egyptian, Greek and Roman theatre emerged from the practices mainly dealt with rituals, burials ceremonies, processions, commemorations of dead pharaohs, pageantry, renewal of fertility, musical dancing performances and gladiatorial contests. Most of the theatre experts and historians looked upon the Greek theatre as distinct source for the emergence of western theatre and western drama. Theatre re-emerged later in the religious festivals of medieval Europe. The religious biblical

performances (mainly performed by priest in churches to subvert the Pagan rites) loosened the supervision of the church and extended to the common people. The content of the play became secularised and by 19th century theatre turned democratic or at all events more middle class oriented.

Today, die term 'Theatre' has become extremely popular. As the usage of theatre is ever increasing, a body of scholars and experts are working on critical analysis andcommentary, which is confounding to a common man. For an understanding of theconceptual richness and sharper articulation of the western theatre, it is vital to understand the closeness and distinctiveness of theatre and drama as two different art forms. Theatre and drama are interdependent and at the same time can exist independently. Theatre exists as a performing art form when the actor expresses his inner feelings and thoughts by using the medium of spoken words, sounds, body movements, music, poetry, dance and mimes to the audience in a time and space framework. On the other hand, drama can prevail as a literary art form or as a performance text in which the writer expresses an idea or thought by using the medium of literature. Although, the difference between drama and theatre is sometimes blurred. "In general, it may be said that drama or the written text can be read and studied in solitude where theatre covers everything to do with the corporate activities of play going, and play representation, including the text".

Theatre, apart from the building, of presentation of plays in front of an audience also amalgamated all the elements, which undertake that presentation. Yet, theatre and drama are interdependent as one is meaningless if isolated from the other. But each theatre form has its own elements of drama. The intimate nexus of Drama and Theatre and yet its differences have always posed certain problems in determining the concept of Theatre.

Drama emerged with the performance of the plays written by Sophocles, Aeschylus etc in the 5th century B.C., whereas the existence of ritualistic pre theatrical forms were traced to prehistoric time. They still survived in many parts of Asia and Africa in the traditional theatre forms. Drama has been used to mean "all written plays regardless of their genre or forms". Drama is a play that is specifically written for achieving total action derived by the transaction of audience and actor. The Western theatre or popularized as Aristotelian model of theatre in which written play and spoken words predominate is coined as "Drama Theatre" by the noted scholar of theatre Darko Survin.

2.3 NATYASHASTRA

Introduction:

Dramatic literature in India is an age-old genre in the literary world. Itshistory dates back to *Rig Veda,* which is the most ancient among Indianliterary productions and the oldest of the Vedic collections. Drama

in India isas old as the Indian customs and it has, at least, one of its main roots in proto ballad poetry. The evolutionary evidence of Indian dramaturgy is seen inVedic era down through the epic, *puranic*, Buddhist and Jaina literature and,we are obligated to map out the origin of old Indian epics in it. Like the wayballads afforded the essential basis for developing the epics, drama took itsroots from the dramatic elements of the same ballads in which stories of godsand demi-gods in sacrifices and feasts were narrated.

Drama in India had begun its journey with the Sanskrit plays. A. L.Basham, a prominent historian, has opined that "the origin of Indian theatre isstill obscure. It is certain, however, that even in the Vedic period dramaticperformances of some kind were given, and passing references in early resources point to the enactment at festivals of religious legends" . Vedic collections have presented a lurid picture of dramatic theatre and in them are found the *Samhita* which has fifteen hymns written in a dialogue form, invested with the principle materials for drama. According to the legend, Mahendra and other gods went to Brahma, the Creator, with an entreaty that he creates a pastime that would be shared by all mankind. The Creator had extracted the words from the *Rigveda*, music and songs from the *Sama Veda*, the quality of acting from the *Yajur Veda* and aesthetic flavour from the *Atharva Veda* and composed the *Natya Veda* dealing with the poetics of theatre. Indian *natya*is said to have a unique beginning, having a unique feature and well-sealed in *Nātyaśāstra*.

Nātyaśāstra-Indian dramatic traditions are preserved in the *Nātyaśāstra*, the oldest ofthe texts of the theory of drama, whose authorship has been believed to beBharata Manu. *Nātyaśāstra*claims for the drama divine origin and a closeconnection with the sacred Vedas themselves. We can clearly perceive from*Nātyaśāstra*that Bharata is not only familiar with the Vedas and their status inthe hierarchy of knowledge, but is also acquainted with the content, substanceand form of each. He has also recognized the authority of the Vedas and thishas virtually enabled him to carve out the theory of his own by basing onthem. K. Vatsyayan has commented on Bharata's *Nātyaśāstra*in thefollowing words:

Important is the fact that he identifies *pathya*, the articulated spokenword, not just the word (*sabda*) from the *Ragveda*. The incantedword, the spoken word and its transmission, is a fundamentalpremise. So, also is the case with identifying the *Yajurveda* as thesource of ritual and body language and gestures. Vedic *yajna* as aper-formative act is considered as a base (Vatsyayan 12-14).

The *Nātyaśāstra*of Bharata is the principle work of dramatic theory,encompassing dance and music, in classical India. It is believed to have beenwritten during the period between 200 B.C.E. and 200 C.E. "The*Natyashastra* is the outcome of several centuries of theatrical practice byhereditary actors, who passed their tradition orally from generation togeneration. It is in the form of a loose dialogue between Bharata and a numberof *munis*who approach him, asking about *nā□yaveda*" ("Natya Shastra")

The *Nātyaśāstra* discusses a wide range of topics, from issues of literary construction, to the structure of the stage (*mandapa*), to a detailed analysis of musical scales and movements *(murchhanas),* to an analysis of dance forms that considers several categories of body movements and their effect on the viewer. It posits that drama has originated because of the conflicts that arose in society when the world declined from the Golden Age *(Kṛta Yuga)* of harmony, and, therefore, drama has always represented a conflict and its resolution. Bharata's theory of drama refers to *bhavas,* the imitations of emotions that the actors perform, and the *rasas* (emotional responses) that they inspire in the audience. The eight basic *bhavas* (emotions) are: love, humor, energy, anger, fear, grief, disgust and astonishment. By observing and imagining these emotions, the audience experiences eight principle responses, or *rasas:* love, pity, anger, disgust, heroism, awe, terror and comedy. The text contains a set of precepts on the writing and performance of dance, music and theater and, its primary dealing on stagecraft has influenced Indian music, dance, sculpture, painting and literature as well. Therefore, the *Nātyaśāstra* is considered the foundation of the fine arts in India. If drama is born of the divine, it has a causal origin of a happening in no time, a revelation, an intuitive experience. It has a form and structure and, the primary sense perception of sound and speech are its tools. "It deals with the visible and audible, employs body and language (gestures), speech, music, dress, costume and an understanding of psychic states, which involuntarily reflect themselves in the physical body, e.g., tears, horrification, etc., to express and convey meaning and emotive states" (Vatsyayan). Bharata has drawn the inspiration from his familiarity with structure and detailed methodology of the *yajna* in conceiving and visualizing his theatrical universe.

He has brought forth the metaphor of *bija* (seed) to explicate his theory of aesthetics. The tree grows from a seed and, flowers and fruits, in which is contained the seed; the parts distinct and different from each other but are inextricably related, having something from the same source. The inter-relatedness and interdependence of the part and the whole is basic and fundamental. The process of growth, the proliferation of each part being different and distinct, and yet developing from the unitary source, is fundamental. Bharata has accepted and assimilated this concept not only as a central principle but also as an enunciation of the process of artistic expression and communication. The metaphor is not watertight and, therefore, is not to be extended literally and this is an invisible foundation of the text of *Nātyaśāstra*. Theatre is an organism just as life is an organism in which different parts make up the complete whole and they are inextricably linked, though each organ is distinctly different from the other.

K. Vatsyayan has also made an intensive scrutiny on the text of Bharata's *Nātyaśāstra*. He has explained that "the *Nātyaśāstra* does not refer to either *purusa* or to the elements explicitly. However, a close reading of the text makes it clear that the structure of 'drama' is in itself a *purusa*, a structure of different parts and limbs where each part is related to the whole. The physical, psychical, individual, social, horizontal and vertical dimensions are interconnected" (Vatsyayan). The concept of *Nātyaśāstra*, therefore, is of the same kind with the concept of *purusa*. Different parts of

the body make upthe whole man and absence of a part makes an incomplete man. In short, bodyand mind are interdependent. They are mutually effective and affective.Intellection is vital in man but senses, feeling and sensibility are elemental.

Moving further into the text and context of the *Nātyaśāstra*, the bookwhich has been divided into thirty six chapters, can be regrouped into threesections for the purpose of explicating the art and its form. The first is artisticexperience, then the artistic content or states of being, the modes ofexpression through word, sound, gesture, dress, decorations and methods ofestablishing correspondences between physical movement, speech andpsychical states, as also the communication and reception by the audience orreaders and, lastly the structure of the dramatic form, popularly translated asplot.

2.4 NAVRAS

In Indian aesthetics, a rasa (Sanskrit: रस) literally means "nectar, essence or taste". It connotes a concept in Indian arts about the aesthetic flavor of any visual, literary or musical work that evokes an emotion or feeling in the reader or audience but cannot be described. It refers to the emotional flavors/essence crafted into the work by the writer and relished by a 'sensitive spectator' or *sah□daya,* literally one who "has heart", and can connect to the work with emotion, without dryness. Rasas are created by *bhavas* the state of mind.

The *rasa* theory has a dedicated section (Chapter 6) in the Sanskrit text *Natya Shastra*, an ancient text on the arts from the 1st millennium BCE attributed to Bharata Muni. However, its most complete exposition in drama, songs and other performance arts is found in the works of the Kashmiri Shaivite philosopher Abhinavagupta (c. 1000 CE),demonstrating the persistence of a long-standing aesthetic t. radition of ancient India. According to the *Rasa* theory of the *Natya Shastra*, entertainment is a desired effect of performance arts but not the primary goal, and the primary goal is to transport the audience into another parallel reality, full of wonder and bliss, where they experience the essence of their own consciousness, and reflect on spiritual and moral questions.

Although the concept of rasa is fundamental to many forms of Indian arts including dance, music, theatre, painting, sculpture, and literature, the interpretation and implementation of a particular rasa differs between different styles and schools. The Indian theory of *rasa* is also found in the Hindu arts and Ramayana musical productions in Bali and Java (Indonesia), but with regional creative evolution

The word *rasa* appears in ancient Vedic literature. In *Rigveda*, it connotes a liquid, an extract and flavor. In *Atharvaveda*, *rasa* in many contexts means "taste", and also the sense of "the sap of grain".

According to Daniel Meyer-Dinkgräfe – a professor of Drama, *rasa* in the Upanishads refers to the "essence, self-luminous consciousness,

quintessence" but also "taste" in some contexts. In post-Vedic literature, the word generally connotes "extract, essence, juice or tasty liquid".

Rasa in an aesthetic sense is suggested in the Vedic literature, but the oldest surviving manuscripts, with the *rasa* theory of Hinduism, are of *Natya Shastra*.

The Sanskrit text *Natyashastra* presents the *rasa* theory in Chapter 6, a text attributed to Bharata Muni. The text begins its discussion with a sutra called in Indian aesthetics as the *rasa sutra*:

Rasa is produced from a combination of Determinants (*vibhava*), Consequents (*anubhava*) and Transitory States (*vyabhicaribhava*).

According to the *Natya shastra*, the goals of theatre are to empower aesthetic experience and deliver emotional *rasa*. The text states that the aim of art is manifold. In many cases, it aims to produce repose and relief for those exhausted with labor, or distraught with grief, or laden with misery, or struck by austere times. Yet entertainment is an effect, but not the primary goal of arts according to *Natya shastra*. The primary goal is to create *rasa* so as to lift and transport the spectators, unto the expression of ultimate reality and transcendent values.

The *Abhinavabhāratī* is the most studied commentary on *Natyasastra*, written by Abhinavagupta (950–1020 CE), who referred to *Natyasastra* also as the *Natyaveda*. Abhinavagupta's analysis of *Natyasastra* is notable for its extensive discussion of aesthetic and ontological questions. According to Abhinavagupta, the success of an artistic performance is measured not by the reviews, awards or recognition the production receives, but only when it is performed with skilled precision, devoted faith and pure concentration such that the artist gets the audience emotionally absorbed into the art and immerses the spectator with pure joy of *rasa* experience.

Bharata Muni enunciated the eight Rasas in the *Nātyasāstra*, an ancient Sanskrit text of dramatic theory and other performance arts, written between 200 BC and 200 AD. In the Indian performing arts, a *rasa* is a sentiment or emotion evoked in each member of the audience by the art. The *Natya Shastra* mentions six rasa in one section, but in the dedicated section on *rasa* it states and discusses eight primary *rasa*. Each rasa, according to Nātyasāstra, has a presiding deity and a specific colour. There are 4 pairs of rasas. For instance, Hāsya arises out of Sringara. The Aura of a frightened person is black, and the aura of an angry person is red. Bharata Muni established the following.

- *Śgāra* (शृङ्गारः): Romance, Love, attractiveness. Presiding deity: Vishnu. Colour: light green

- *Hāsyam* (हास्यं): Laughter, mirth, comedy. Presiding deity: Shiva. Colour: white

- *Raudram* (रौद्रं): Fury. Presiding deity: Shiva. Colour: red

- **Kāruyam** (कारुण्यं): Compassion, mercy. Presiding deity: Yama. Colour: grey

- **Bībhatsam** (बीभत्सं): Disgust, aversion. Presiding deity: Shiva. Colour: blue

- **Bhayānakam** (भयानकं): Horror, terror. Presiding deity: Yama. Colour: black

- **Veeram** (वीरं): Heroism. Presiding deity: Indra. Colour: saffron

- **Adbhutam** (अद्भुतं): Wonder, amazement. Presiding deity: Brahma. Colour: yellow

Śāntam rasa

A ninth rasa was added by later authors. This addition had to undergo a good deal of struggle between the sixth and the tenth centuries, before it could be accepted by the majority of the Alankarikas, and the expression "*Navarasa*" (the nine rasas), could come into vogue.

- *Śāntam*: Peace or tranquility. deity: Vishnu. Colour: perpetual white.

Shānta-rasa functions as an equal member of the set of rasas, but it is simultaneously distinct as being the most clear form of aesthetic bliss. Abhinavagupta likens it to the string of a jeweled necklace; while it may not be the most appealing for most people, it is the string that gives form to the necklace, allowing the jewels of the other eight rasas to be relished. Relishing the rasas and particularly shānta-rasa is hinted as being as-good-as but never-equal-to the bliss of Self-realization experienced by yogis.

BHAVAS-According to the *Natyashastra*, bhavas are of three types: sthayi, sanchari, sattvika based on how they are developed or enacted during the aesthetic experience. This is seen in the following passage:

पुनश्चभावान्वक्ष्यामिस्थायिसञ्चारिसत्त्वजान्॥६.१६॥

Some bhavas are also described as being anubhava if they arise from some other bhAva.

Sthayee-

The *Natyasastra* lists eight *Sthayibhavas* with eight corresponding *rasas*:

- *Rati* (Love)

- *Hasya* (Mirth)

- *Soka (शोक)* (Sorrow)

- *Krodha* (Anger)

 Utsaha (Energy)

 Bhaya (Terror)

 Jugupsa (Disgust)

 Vismaya (Astonishment)

This list is from the following passage:

रतिहासश्चशोकश्चक्रोधोत्साहौभयंतथा।
जुगुप्साविस्मयश्चेतिस्थायिभावाःप्रकीर्तिताः॥६.१७॥

Sanchari-

Sanchari Bhavas are those crossing feelings which are ancillary to a permanent mood.[25] A list of 33 bhAvasare identified therein.

निर्वेदग्लानिशङ्काख्यास्तथासूयामदःश्रमः।
आलस्यंचैवदैन्यंचचिन्तामोहःस्मृतिर्धृतिः॥१८॥
व्रीडाचपलताहर्षआवेगोजडतातथा।
गर्वोविषादऔत्सुक्यंनिद्रापस्मारएवच॥१९॥
सुप्तंविबोधोऽमर्षश्चापिअवहित्थंअथोग्रता।
मतिर्व्याधिस्तथाउन्मादस्तथामरणमेवच॥२०॥
त्रासश्चैवविवतर्कश्चविज्ञेयाव्यभिचारिणः।
त्रयस्त्रिंशदमीभावाःसमाख्यातास्तुनामतः॥२१॥

Satvika-

The Satvika-Bhavas themselves are listed below. There are eight Satvika-Bhavas.

स्तम्भःस्वेदोऽथरोमाञ्चःस्वरभेदोऽथवेपथुः।
वैवर्ण्यंअश्रु-प्रलयइत्यष्टौसात्विकाःस्मृताः॥२२॥

These are explained by Bharata and 1Dhanika as below:

"सत्त्वंनाममनःप्रभवम्।एतदेवसमाहितमनस्त्वादुत्पद्यते।"इतिभरतः।
"एतदेवास्यसत्त्वंयत्दुःखितेनप्रहर्षितेनवाअश्रु-रोमाञ्चादयोनिवर्त्यन्ते।
तेनसत्त्वेननिर्वृत्ताभावाः - साच्चिकाःभावाः।तद्भावभावनंचभावः।"इतिधनिकः।
"पृथग्भावाभवन्त्यन्येऽनुभावत्वेऽपिसाच्चिकाः।
सत्त्वादेवसमुत्पत्तेस्तच्चतद्भावभावनम्॥"इतिधनिकः।

Thus, physical expression of the feelings of the mind are called Sattvika.

According to *Natya shastra*, a *rasa* is a synthetic phenomenon and the goal of any creative performance art, oratory, painting or literature. Wallace Dace translates the ancient text's explanation of *rasa* as "a relish that of an elemental human emotion like love, pity, fear, heroism or mystery, which forms the dominant note of a dramatic piece; this dominant emotion, as tasted by the audience, has a different quality from that which is aroused in real life; rasa may be said to be the original emotion transfigured by aesthetic delight".

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Rasas are created through a wide range of means, and the ancient Indian texts discuss many such means. For example, one way is through the use of gestures and facial expressions of the actors. Expressing *Rasa* in classical Indian dance form is referred to as **Rasa-abhinaya**.

The theory of rasas forms the aesthetic underpinning of all Indian classical dance and theatre, such as Bharatanatyam, Kathakali, Kathak, Kuchipudi, Odissi, Manipuri, Kudiyattam, and others.

In Indian classical music, each *raga* is an inspired creation for a specific mood, where the musician or ensemble creates the *rasa* in the listener. However, predominantly all *ragas* and musical performances in Hindu traditions aim at one of six *rasa*, wherein music is a form of painting "love, compassion, peace, heroism, comic or the feeling of wonder" within the listener. Anger, disgust, fear and such emotions are not the subject of *rasa*, but they are part of Indian theories on dramatic arts. Of the six *rasa* that are aimed at in Indian music, each has sub-categories. For example, love *rasa* in Hindu imagination has many musical flavors, such as erotic love (*sringar*) and spiritual devotional love (*bhakti*).

In the theories of Indian poetics, ancient scholars state that the effectiveness of a literary composition depends both on what is stated and how it is stated (words, grammar, rhythm), that is the suggested meaning and the experience of *rasa*. Among the most celebrated in Hindu traditions on the theory of poetics and literary works, are 5th-century[1] Bhartrhari and the 9th-century Anandavardhana, but the theoretical tradition on integrating *rasa* into literary artworks likely goes back to a more ancient period. This is generally discussed under the Indian concepts of *Dhvani*, *Sabdatattva* and *Sphota*.

The literary work *Bhagavata Purana* deploys *rasa*, presenting Bhakti of Krishna in aesthetic terms. The rasa it presents is as an emotional relish, a mood, which is called Sthayi Bhava. This development towards a relishable state results by the interplay on it of attendant emotional conditions which are called *Vibhavas*, *Anubhavas* and *Sanchari Bhavas*. Vibhavas means Karana or cause: it is of two kinds - *Alambana*, the personal or human object and substratum, and *Uddipana*, the excitants. Anubhava, as the name signifies, means the ensuants or effects following the rise of the emotion. *Sanchari Bhavas* are those crossing feelings which are ancillary to a mood. Later scholars added more emotional states such as the *Saatvika Bhavas*.

In the Indian theories on sculpture and architecture (*Shilpa Shastras*), the *rasa* theories, in part, drive the forms, shapes, arrangements and expressions in images and structures. Some Indian texts on *Shilpa* on image carving and making, suggest nine *rasas*.

2.5 FOUNDATION OF INDIAN THEATRE-

The traditional theatres of Asia are varied and can be dealt separately. But many Asiancountries share common theatrical principles and conventions. Each reflects "thelanguage, religious views, social structures and daily

lives of the people - artists andaudiences - who have created it. Each is distinguished by its own construction of music,movement, acting style and staging conventions and by dramatic content and form".InAsia the logical beginning of theatre is made in India. India was considered as the sourceof most theatre in Asia and still remains the immediate origin of some of its highlyevolved and important arts. "The use of poetry, dance and mime the intermingling of theepic and lyric poetry and narrative and dramatic story material, freedom from the unitiesof time and place, emphasis on poetic imagination, a highly stylized and choreographicstyle of acting illuminating the gestures, poses and movements of the actors, conventionsof speech, such as the alteration of prose and usage dialogues, a stylized, recitative andrhythmic mode of delivery and multiplicity of delivery patterns, the use of chorus and natators and a variety of stage conventions - which are the main features of the Indianclassical and folk theatrical traditions characterise all Asian Drama, and it is these featuresand elements which give to the Asian theatre a systematic composite and a totalcharacter".

Indian theatre has three stages of growth beginning with Sanskrit theatre, continuingthrough the rural theatre form and concluding with modem theatre. Fragments of theearliest known Sanskrit plays have been traced to the 1st century A.D. It suggested aliving theatre tradition must have existed in India at a somewhat earlier date. The mostimportant single source for establishing the character of the Sanskrit theatre traditionin ancient India is the vast compendium-a treatise on theatre or *Natya Shastra,* attributedto Bharat Muni and variously dated between 200 B.C. andA.D200. Natya means dramaor theatre and Shastra is a generic term referring to any authoritarian text. It is howeverto be taken into consideration the problems in ascertainting what actually compose theIndian traditional theatre. In traditional theatre there are two aspects or style of actingas laid down in *Natyashastra* in the Indian context i.e.*Natyadharmi*and *Lokdharmi.*

The *Natyadharmi*or the classical form is referred as a classical presentation usuallyorganized by a high feudal power with the practices, codification, and immense aestheticvalues and exhibitory of a high civilization order. This conventional type receives almostexclusive attention in the text.The other category *Lok dharmi*or folk form is mostly popular and community orientedwith a loose structure and minimal codification. Many performancesturns in different higherprinciples. Kapila Vatsyayan also commented on the two principal modes of presentation."The chiselled stylization of (he first is derived by a sensitive refining of the reality intothe suggestive dynamics of the theatre; the second allows for somewhat freerrelationships of word, sound and movement"

Sanskrit theatre turned into performed to celebrate important religious activities in connection with temple festivals. It serves as perfect behaviour; the plots taken into consideration because the body of the Sanskrit drama international literature contributed itsaesthetic principle. The concept of sentimentales to the target market belief ofthe theatre event

in addition to the contribution of the theatre artist to the technique. Everyplay had dominant emotions that produced corresponding sentiments within the target market.The classical Sanskrit dramas witnessed its decline around tenth century A.D with theemergence of the Muslim rule in India.The theatre bureaucracy were flourished via the specific belief gadget and cultural influencesof distinctive Asian regions, which brought about the growth and development of new theatricalgenres. The Indian epics Ramayana and Mahabharata and the Jataka memories became thetheme for the varied conventional theatrical expression. Theatre primarily based on those themesis found in Bali, Java, Wayangin Indonesia and Malaysia, Khonin Thailand, Nangsbekin Cambodia, and so on. Maximum of the Asian theatre forms until nowadays are primarily based on many mythsand legends. Ten of hundreds of "plays in the course of Asia and the pacific dramatize non secular ideals, spiritual myths, legends and testimonies, characters of saints, gods, spiritsand demons and underlying non secular worldviews offer the fabric of conventional dramain all nations".

Natyashastra and its basic concepts of the classical status are percolated in variedregions organizing theatrical forms like Kathakali, kuttiyattam, Teyyam, Yakshagana,Ankia Nat, and Raas leela(Manipur) as followed according to Natyadharmi. The above mentionedforms are also called as Dance Theatre with the aid of the West because of the performativeprinciples mainly dance, track and ritualistic factors in sanctified surroundings.Starting around the 15th century A.D., theatre emerged once more in India thru dazzlingarray of the village theatre shape in-its own precise and greater importantly in vernacularlanguages to cater the wishes of the human beings. Sanskrit theatre has exhibited a nationalcharacter because of the tremendous use of Sanskrit at the courtroom and inside the temple. Ruraltheatre bureaucracy did no longer travel past the boundaries of (heir groups in which theywere originated. A phenomenon came about among 15th to 19 centimes, wherein formsof theatre evolved in actually each pocket of the subcontinent.

A main catalyst for the re-emergence of theatre in India become vaishnavism, a religiousmovement this is based on Bhakti or devotion. Many theatre forms arose at varied placesand instances to deal with the needs of vaishnavism for example Ankiya Nat, Raas Leela,Kuchipudi, Krishnaattam, and many others. "In Indian classical Theatre each act may be performedseparately, many people performs are done as serials. Rama and Krishna cycle plays aredivided into numerous drama-days. Freedom from the laws of dramatic unities facilitates inenlarging thematic variety of drama and makes possible the multiplicity and simultaneityof movement". Most of rural theatre bureaucracy in India starts offevolved with preliminaries and concludewith rituals and the content material mainly derived from Hindu Mythology. Some of those formsarose as a selection of religious zeal and have because made the transition to most secularconcerns. Dozens of different regional traditional paperwork these days are performed in commercialenvirons for instance, Jatra, Kathakali, Tamasha, Yakshaganaetc.

Most of the south Indian bureaucracy lay pressure on dance and certainly a number of them qualifiedas dance dramas, consisting of Kathakali and Krishnaattam. The north Indian bureaucracy emphasisesong and those that lay strain on communicate are Jatrasof Bengal. Excellent arrays of puppettheatre bureaucracy are also a part of the historical past on Indian village. Dramatic content material can also befound in the diverse solo styles of Indian labeled dance like Bharat natyam. Dramaticcontent is rich in ritual ceremonies of a few regions specifically Teyyam.

2.6 CLASSICAL INDIAN THEATRE- KATHAKALI, YAKSHGAAN:

A) Kathakali-

Inside the South-west nook of India lies the country of Kerala, created from the erstwhile princely States of Travancore and Cochin within the South and Malabar District of Madras kingdom inside the North.

Records:

Elements of the art of Kathakali are discernible inside the historical ritual plays of Hindu temples and numerous dance forms which might be believed to were gradually developed in Kerala from as early because the 2d century until the end of the sixteen th century. Many of its traits are very much older than its literature as they are a continuation of older traditions, however these did no longer crystallise till the 17th century when the Rajah of Kottarakkara, a small principality in primary Travancore, wrote performs primarily based at the Hindu epic Ramayana in Sanskritized Malayalam which might be understood by way of regular people; hitherto the tales were enacted in pure Sanskrit, which turned into known handiest to, the learned few.Consequently did Kathakali as an person fashion of dance-drama emerge as a 'humans's theatre' from the traditional dances of the past. The plays had been carried out the Rajah's own com#pany of actors now not simplest in temples and courts but from village to village and residence to house. The brand new art shape(referred to as 'Ramanattam')quickly became very popular everywhere in the Malayalam# talking vicinity. The feudal chieftains of Malabar(as the area turned into then known as)began to vie with each other in their efforts to supply the first-rate Kathakali troupes, and this opposition contributed to the speedy development of the art in a very brief length. One critical result of this development turned into the composition by the Rajah of Kottayam, in North Malabar, of 4 performs in verse primarily based on tales from the more colorfulHindu epic, Mahabharata.Those are seemed by many connoisseursas the first-rate examples of Kathakali literature.

Kathakali as we now see it consequently dates back to approximately the time that Shakespeare become writing his plays. The performances given in Malabar at that time through troupes of actors who have been foqned by and loved the patronage of the neighborhood Rajahs and different noblemen (mainly the Namboodiris, or Brahrnins of Malabar) have to in many ways were much like the Masques which have been in fashion in

England in the 16th and 17th centuries, in which masked performers acted and danced, growing right into a form of drama with music. Due to the fact that then Kathakali has surpassed through many levels of development in make-up and gown, dance shape and appearing techniques.

Education-

Kathakaliis finished by means of men who in their adolescents have undergone an intensivecourseof bodily schooling and an extended length of coaching in abhinaya(performing) and nritta(dancing). The former is the illustration of feelings and moods by expressionsof the face supplemented by using mudras,the descriptive and symbolicmovement of the hands andfingers in a specific way to suggest an object or movement. The Kathakali actor uses mudras in location of the spoken phrase.

To-day there are a number of Kathakali training schools in India. The main one is located at Cheruthuruthy, 6s miles North of Cochin, where in 1930the Malayalam poet Vallathol NarayanaMenon foundedthe KeralaKalamandalam(orAcademy of Arts) with a view tosaving Kathakali from extinction, for it became at that time a death artwork. The Kalamandalam, that is now a central authority institution, seems five or six trained actors and two or three skilled drummers and singers each yr, when they have passed through a rigorous route which starts at the age of 13 and goes on for 6 years.

The Characters-

Kathakali characters represent the mythological beings of the 3 worlds-the upper world of the devas (gods), the middle world of humans and the nether global of the asuras (demons). The characters are grouped beneath positive definitely defined sorts; they're now not best individuals however also symbolic personalities. The hanging makeup and costume are designed to convert the actors each mentally and bodily into the styles of characters they are to portray.

Except for the female characters and the mild ones like sages and holy guys, all characters have their faces painted over in vivid colorings: essentially green for the heroes, gods and kings, red and black for folks who are wicked and fierce, and diverse difficult designs for the animal sorts.

The Make-up-

In lots of types of Asian drama the actors wear mask, and as it isn't viable to explicit any movements of the face or eyes, adjustments in emotions have to be portrayed via movements of the mask. In Kathakali, but, the actor's make-up is thick enough to offer the appear#ance of and provide the benefits of a powerfully painted masks, however as it's far carried out direct to the face it also lets in complete expressions of the face and eyes, therefore allowing him to painting the exceptional emotions which can be an important feature of all Hindu dramas.

The colorful styles which can be painted onto the actor's face are crafted from diverse stones and powders which can be combined with water or coconut oil and ground into a excellent paste inside the inexperienced room prior to the start of the procedure of making up. The actor applies theoutline sample and the preliminary hues to his face. He additionally does the finishing touches and fills within the colorings, but the most elaboratepart of the make-up,the chutti(a sequence of white ridges built up from the chin to both side ofthe cheek, marking off the face and forming a frame within which the actor can explicit his feelings) needs to be carried out with the aid of a make-up artiste. He's a man who has passed through an extended duration of schooling in this particular component of Kathakali and is a most crucial member of the Kathakali troupe. Whilst the chuttiis being implemented,the actor lies on his again and often is going to sleep.

Nomatterhowimportantortrivial the occasion, or how minor the person within the play,the equal meticulouscare is usually taken over the_ utility of the makeup, a procedure which takes two or three hours to finish for every character actor.Simply earlier than occurring to the level,the actor places a small seed in every eye which turns the whites of his eyes crimson. This redness, which is not painful and lasts for about five hours, significantly complements the expressions of the eyes which play such an crucial component in Kathakali performing.

Themake-Upfalls Into five Main Classes:

Paccha(that means'green'),Katti('knife'),Tadi('beard'),Kari('black') and Minukku('radiant') . Let us study each of these lessons separate!Y: Paccha(green). These are the heroic,kingly and divinetypes.Their faces are painted inexperienced, and they have big black markings around their eyes and eye-brows, the sacred mark of Vishnu on their foreheads and vermilion round their mouths. They wear a chutti, the ridges of which might be made ofwhitepaperfixedintolayersof ricepaste.Ontheirheadsthey put on a golden crowncalledthe kesabharamkirita(hereafterreferredto by means of its morecommonname,kirita).

Inside this class come the incarnations of Vishnu-Krishna and Rama-and Rama's brother Lakshmana and twin sons Lava and Kusa, additionally Krishna's grandson Aniruddha.They've an identical makeup,but insteadof the golden kiritawhich theotherswearthey have a vase-fashioned silver crown with guidelines of peacock feathers on top known as the Krishnamutior muti for quick. Four different characters, Balarama,Brahma, Siva and Surya have a similar form of make-up and wear the same kiritasas thepacchacharacters,but their faces are painted orange pink in preference to inexperienced; their make•up is called pazhuppu(ripe).

Katti(knife)

These characters are arrogant and evil,but have a streak of valour in them. They put on the identical chuttis and kiritasas the paccha characters, and their makeup is basically inexperienced, to indicate that they are

excessive-born, however a pink mark like an upturnedmoustache or knife of a shape famous in Kerala is painted on every cheek. They have white knobs at the guidelines of their noses and on their foreheads to show that they are evil. Tadi(beard). There are three distinct types on this elegance: Chuvanna Tadi(crimson beard), Vella Tadi(white beard) and KaruttaTadi(black beard). All three put on artificial trimmed beards in their appropriate hues which simply cowl the neck.

The dress-

The gown of the Kathakali actor is most ornamental. The male characters (aside from a number of the minukku characters) have an good sized 'skirt' which incorporates SS yards of material, on top of that's a thick woollen jacket draped with lengths of fabric. This reputedly bulky get dressed is in reality purposeful, because the rhythmic sway of the skirt imparts a certain majesty to the movement of the actor, and its volume offers the right balance to these oversized figures. The adequate space it presents allows for ease of leg movements, that are an important a part of this masculine artwork.

The costumes of all the main characters are nearly identical, however diverse fascinating head-dresses are worn, as we've got stated in the preceding paragraphs. The golden kiritasworn by the paccha and katti characters are encrusted with gold foil, mirrors and imitation stones whilst the sizeable crimson crowns worn by using the purple Beard characters upload to their ferocious appearance. Although made of light wood, this fantastic head-dress isextremely heavy, and adds very notably to the weight of the costume that a Kathakali actor has to,11,1ear for hours on lead to a totally hot and humid climate.

The Stage-

Thekathakali level is as easy as it may be.No scenery is needed because the actors describe everything with the aid of their mudras and facial expressions.On the the front of the level, which traditionally is an open space of floor or the forecourt of a Hindu temple,stands a big bell metallic lamp from which cotton wicks floating in coconut give out a mellow and exciting mild. That is because it should be, but now-a-days performancesare normally given in halls with footlights,microphones and the opposite impedimenta of the current degree. But the lamp, which has a non secular significance, is usually in the front of the degree, and all actions converge at the lamp.

Aside froma tableand oneortwostools,the onlyitemofequipment used is the tirassila ,a massive square curtain of shiny colours, which is held up with the aid of degree hands earlier than the overall performance starts and benzene scenes. Every time effective or evil characters appear for the primary time, they stand behind the curtain and slowly deliver it down as they look over the top of it, emitting bizarre sounds. That is a conventional formality known as the tiranokku or curtain look, and it's far followed with the aid of an exciting atmospherecreated by way of the musicians and drummers.

The Musicians-

Behind the stage on the left as visible fromtheaudiencestandthe drummers. One plays the chenda, a cylindrical drum held vertically and for the most component performed with sticks, the opposite plays the maddalam, held horizontally and played with the palms. Theleft end is performed with the palm and the right give up with the hands, each of which has a finger# stall made from rice and lime appliedto a strip of fabric. The drummers accompany the action, supply the rhythm and emphasise the mudras and dance steps of the actors.

Theorchestrais completedwith two singers who stand at the right of the degree. The chief performs a gong and his assistant a couple of cymbals. The singers tell the story of the play, verse with the aid of verse, in Sanskritized Malayalam which the actors interpret phrase for word through their mudras and facial expressions, after which there may be a length of pure dance known as kalasam, when a part of the first verse is repeated.After this the following verses are sungand in this manner the whole story of the play is informed.

The Actors-

The facial expressions utilized by the actors specific the 9 essential aesthetic feelings-love, valour, pathos, marvel, derision, fear, disgust, fury and tranquillity. The mudras deliver them with a whole language of gestures which enables them not simplest to interpret the strains of the tale, but additionally to speak with every other on matters relevant to the event.

In Kerala, most members of the target market of the older technology can observe the sign language of the mudras, but their number is demise out and only a few of the younger technology have the equal fanatical hobby in Kathakali as their forbears. Even though the mudras may appear complicated, even the uninitiated can understand the that means of lots of them if one is aware of the tale being enacted, due to the fact they may be so explicit. Now not a phrase is spoken by way of the actors, though the evil and animal characters emit bizarre sounds now and again to emphasize their self-significance.

Inside the 36 performs blanketed on this e book there are 209 unique characters who appear in 340 distinctive roles : and further there are many extra in different less often performed plays. As each actor have to be capable of perform any role in any play, it desires little creativeness to appreciate the vast repertoire that each one the actors ought to research through heart. And the musicians need to be capable of sing all the phrases of all the memories, whilst the drummers should be capable of accompany the actors with set rhythms.

The Performance-

Atraditional per formance in Kerala begin sat 8 p.M. Andgoes onuntil dawn the following morning. It is preceded at sundown (among 6.30 and

seven p.M. All of the year round) by the kelikottu, whilst the silence of the evening is damaged by the sound of the 2 drums, the gong and cymbals, played inside the outside close to the location wherein the night time's performance is to take region. This tells the local people that there is a Kathakali display on that night time.

Before the first play starts offevolved, there are 4 initial tune and dance demonstrations:

I. The aranukeli, a period of invocatory drumming, played by using the maddalamplayer, status in front of the lamp.

2.   The todqyam, which essentially is a rite done to propitiate the gods, however is loosely translated as 'beginning'. That is the primary invocatory dance finished backstage via or more junior actors and not using a makeup on. It's miles important inside the schooling of an actor as it has all of the dance patterns of Kathakali, however it also includes omitted nowadays.

3.   The purappadu, which means 'going forth', an advent in pure dance which in its authentic shape become intended to introduce the principle man or woman of the play being achieved. Now a-days it is usually merely an opportunity for one or two junior actors-this time in full make-up and gown-to reveal their dancing talent, at the same time as the musicians sing the ideal music.

B) Yakshagana:

The Kannada-speaking place of India, usually called Karnataka, has a wealthy theatre shape referred to as 'Yakshagana'. In earlier instances it was once known as 'Bhagavatarata', 'Dashavatarata', or surely 'Bayalata'. In Kannada 'ata' way a play. Originally this shape of theatre used to cope with the stories of Bhagavan Krishna and therefore the call 'Bhagavataraata'. Afterward, it began to depict stories of the 10 incarnations of Lord Vishnu; for this reason the call 'Dashavataraata'. Being an open-air theatre, it came to be known as 'Bayalata'. The nomenclature 'Yakshagana' got here from a special fashion of tune vvhich accompanies those performs. It is a completely historical style, for there is mention of this fashion in Kannada literature of the tenth and twelfthcenturies. The Chandraprabha Purana (1 1 eight nine) makes point out of the shape. Nagachandra's Mallinatha Purana (1 1 05) refers to Yakshagana as "alluring to Laksmivvho stands within the lotus". Within the sixteenth century Kavi Ratnakar Varni speaks of Yakshagana in his Bharateshavaibhava. Since he belongs to the region of South Kanara, it is able to be surmised that the Yakshagana shape vvas vvide spread by that point.

Yakshagana embraced in earlier times a shape of song played earlier than royal personages. Afterward, ovving to the arrival of more developed sorts of song like Hindustani and Karnatic track, Yakshagana receded very lots into the background. We vvould have completely. Misplaced this shape, but· for the truth that opera-like plays commenced to be vvritten in this

style and their level success contributed to its survival right to nowadays. Inside the Kannada u . S . A . We have over 3 hundred Yakshagana plays, vvritten by way of a number of vvriters, from at the least the length of the sixteenth century. The culture of staging such performs has persisted during the last fevv centuries, evolving its ovvn ordinary level strategies.

An crucial characteristic of those plays is that the play is conceived as a delusion dealing vvith heroes, gods and demons; the fabric selected for depiction comes from our myths and legends. Such tales are moralistic in outlook and often portray the victory of God over evil. Most of our conventional drama leans closely on such legendary lore. The unique distinction of Yakshagana is composed in its presentation of the tale via the medium of track, dance and literature.

The very spine of Yakshagana is its operatic nature; songs and verses are employed for the narration of its topics. That is achieved some# times in the third person, and regularly within the first and 2d men and women. The songs encompass many musical styles, composed to express every sort of emotion contained within the puranic stories. The language is simple and direct, and might without problems be understood through lay audiences. The Bhagavathar, or conductor of the play, has to sing all the ones songs (further to many narrative verses) to the accompaniment of cymbals and drums.

Kannada works based totally on Sanskrit compositions shape the supply of theseprasangas. Those consist of Kumar Vyasa's Bharata, Torwe Narhari's Rama#yanaand Battaleshwara'sKaushik Ramayana ahdBhagvata Katha. It is thru them that village audiences make their earliest acquaintance with our epic paperwork. The neroicprasangaswhich feature battles have the word kalgain#corporated into their titles. They include Babhruvahana Ka!Ga, Sudhanvana Ka!Ga, Marimukha Ka!Gaand other. Ka!Gasoline. Those that lead to marital bliss have the word Ka!Yanaor Parinayainserted within the title. For instance, Subhadra Parinayaor Kanakangi Parinaya. Of direction, the funny detail of a consistent with#formance is utterly monopolised by Hanumanayaka. The Sabha-! Akshanaintroduces us to the choreography of the Balagopala and stree-veshasequences. The vaddolagaincludes exquisite institution formations in its dance .

Yakshagana song at one time hired as many as a hundred and fifty ragas and approximately seven ta/as in its musical styles (Ohatis). Today's Bhagavathars have forgotten most of these ragas; on the other hand the its musical styles (Ohatis). Ultra-modern Bhagavathars have forgotten maximum of those ragas; however the musical styles .

Numerous metres fulfil a specific feature. As an instance, the Kannada metreKanda, primarily based on the Sanskrit Arya, helps to hurry up the pace of a story. Vrittais used when deities are praised. Ovipadiand BhaminiShatpadiare employed for telling a tale. Yakshagana is never too ornate and a number of the songs like those inside the Shrikrishna Bala!Ila borrow closely from folk songs. The well-known prasangaof Chandravali composed by way of Kavi Nagappaya of Dhwajapura has elements of love

and pathos, and a touching simpli# town of mood. The Bhagavathar accommodations to prose mainly while some# factor exciting is anticipated to happenthat have survived are severa sufficient to depict forcefully the numerous unique moods of those plays. If all the earlier ragas might be revived now, we'd enjoy again the operatic excellence of this shape. There may be a richness and potency inside the ragas and ta/as used; they're able to convey diverse sunglasses of idea and feeling. In classical tune, both Hindustani and Karnatic, we've got severa ragas, however their concept con# tent is normally devotional or sad in its nature. It embraces the wail of a devotee, self-castigation or praise of 1's non-public deity. Even inside the thing of affection, it's miles the virahaelement (the pangs of separation and the yearning for the presence of the lover who has vanished from sight) that predominates. A drama can't restrict itself to these feelings by myself. Ithas to deal with other human feelings like anger, jealousy, rage or joy. It can not limit its emotional center to pathos, devotion or praise. The Yaksha#gana composer, therefore, found more opportunities for composing expressive patterns which can additionally lend themselves to rhythmical dance expression.

In Yakshaganasome of the have Karnatic names (Gaula, for example). Others have a completely Kannada flavour-Koravi, Mechali or Gopanite. The Koravi is near the Kurunji of Karnatic tune. Dvijavanti is just like the Hindustani Jaijaiwanti; Pahadiis like Pahadi. Assembling some of our traditional Bhagavatharsand with the help of classical scholars (in each the Karnatic and Hindustani styles i was capable of discover more than •sixty ragas, whose patterns our Bhagavatharscan don't forget still, however whose names they have got forgotten. Now not being certain in their scales, they often migrate from raga to raga; at instances they tend to be monotonous. We realized that whenever an old composition (set in a specific raga) became wittingly or unwittingly changed, its expressive energy seemed to wane. The importing of gamaka(style of modulation) from the Hindustani and Karnatic colleges has also had an unfavorable effect on Yakshagana. This issue differentiated it from the opposite two schools. The tendency of the Bhaga#vatharto imitate Marathi level tune and the devotional songs of saints like Purandaradasahas additionally modified the authentic style and impaired its purity.

There's one element in Yakshagan; which has suffered a bargain at the hands of the present-day Bhagavatharand his accompanists. The Bhaga#vathartends to ignore the language-content material of his track, and to concentrate for the main component on its fashion and tala. The accompanists are specifically absorbed The characters talk out their phrases in dignified prose after every song; this art needs to be cultivated over long years of enjoy. The prose passages cannot be learnt by rote. A speech is added extempore and often improvised at the spur of the instant after the Bhagavatharhas sung one stanza after the other throughout the route of the play. Opposing characters, or a relationship couple, can thus increase a fascinating communicate among themselves; this is often dealt with with dexterity by using veterans of the Yakshagana stage.

Kathakali, with its strong accessory on track and the language of gesture, lets in for no talk spoken with the aid of actors. In Yakshaganathe dance detail is no longer principal. The tale unfolds itselfthrough the phrases spoken by using the actors. The dance is supported by the rhythm of the chandeand maddaleand the pace of the Bhagavathar. The easy metre of the Bhamini Shatpadi gives the dancer vvith the proper pace. The stree-vesha give attention to the asya detail of the dance. The male characters display valour and fury. Hanumanayaka's moves embody humour and joy. The dances do not depict a lot of sensitive feelings as the major mood of a chain. They provide the rhythmic historical past to its delineation. Consequently dance (except for the fevv activities vvhen tour, war and valour are depicted) serves as no greater than an embellishment to prose drama. The spoken vvord is the   primary component and the audiences remain passive observers of the drama enacted in front of them.

The critical problem in Yakshagana is that of liberating dance from the medium of prose. Dance vvith song can through itself advocate quite significantly many components of A drama. The notion-content material is in the realm of language; but emotions can also find an extreme and subtle expression via song and dance. To discover those opportunities, I eschevved spoken prose altogether in my ballets. The songs did have vvords; they set a sequence in motion. However the dancers have been taught to express their emotions in terms of footwork, frame flexions, gesture, facial expressions, ·and choreography. This did no longer imply substitution of gestures for each spoken vvord. The minimal of usually understood gestures vvas used. The whole frame vvas turned into a vehicle of expression. Footvvork was subdued or tuned up dep·finishing on the nature and pitch of the emotion. Steps vvere no longer deemed to be sporting events in technical skill. Ta/a rhythms needed to be a part of the dancer's body-moves and poses. The rhythms of songs needed to evoke corresponding reflections ina dancer's moves. Years of study and workout led me to the conclusion that our Indian dance has loads to advantage by accepting the fact that one medium rarely enriches itself by imitating another. Talent on my own is neither artwork nor shastra; acrobatics in raga and ta/a cannot serve the needs of dance or musical expression.

The ability in this shape can be exploited to the total and its canvas enlarged. As an example, way of life has given Hanumanayaka complete liberty of speech and motion. He assumes mild roles like those of servant, courier or messenger. He offers the element of humour inside the dance. Dance advanced to suit any such temper can increase the opportunities latent in his role.Yakshagana has some primary dance patterns however they're restricted to the performances of the main characters for the duration of the struggle and travel sequences. They may be hired to include different situations, too.

Yakshagana surpasses many Indian theatre paperwork in one unique subject, that is within the matter of costumes and makeup. Those performs had been origi#nallyconceived as fantasies, and practioners of the form advanced a rich sort of costumes. Their design became now not inspired through historic art work or sculpture: it's far based totally at the important

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nature of the characters. To the primary class belong heroes like Karna and Arjuna or Avatarapurusha like Rama or Krishna. The second one type includes characters of heroic mold who are a trifle too proud of their prowess and therefore barely immature. To this elegance belongs Indra or Gaya (Gandharva). The 1/3 institution consists of those like

Kirata who're fearless, yet particularly uncultured or even silly. Then there are demons like Ravanaand Kumbhakarna who are brave in their personal proper but, at the whole, pretty adverse of their methods. Another group includes individuals who are born amongst demons however have a code of proper and wrong. Amongst these are Ravana's brother Vibhushana or Ravana'sson Atikaya. A unique form of costume is designed for them. Then there are those deities like Veera-bhadra and Narasimha who're entrusted with the hard undertaking of anni-hilating demons. Aside from the characters of this deva-danava-manavagroup, there are others like Hanuman, Bali and Jambava. Then there are directly characters, like rishis or specialists. The stree-veshaincludes queens, princesses and attendants.

The Yakshagana performances used to take area at night. Torches had been used to light the area. The dim, yellowish flames flickered and the daz#zling costumes imparted to the surroundings a proposal of delusion. Inside the olden days aradala(yellow orpiment) was mixed with coconut oil and smeared over exposed parts of the body. With the creation of petromax lamps-a whiter coloration, with a mild crimson colouring, was substituted. The area of the temples close to the eyes is blanketed with white and outlined with streaks of crimson. A white ti/akis painted at the forehead and a black line is drawn in the center. The stree-veshahas a pink tilak at the forehead. Balagopala, Lava-Kusha, Krishna haven't any moustaches

The melappadam,a display of drumming through the 2 drummers accompanied through the gong and cymbals which lasts forever half an hour and enables the drummers and the singers to illustrate their abilities. Because the first a part of the melappadamthe musicians sing a padam(tune) from the Gita Govinda, which starts with the word Manjutara, by means of which time period it's miles occasionally known.

Only when all o rsome of the sevarious demon strations are over does the play begin. In the vintage days, best one play became enacted in its complete shape which lasted throughoutthe night time, however now-a-days it is usual for selected scenes from or 3 performs to be finished. The opening scenes are quiet and seem very sluggish to the uninitiated, but they may be technically the maximum tough to behave. The affection scene which seems at the beginning of maximum performs does now not always have a bearing on the tale: it is supposed to stress the importance of sringara-rasa (the sentiment of affection) and to allow the actor to display his virtuosity. Because the night time is going on, the motion gets faster and faster till the very last scenes just before dawn carry the overall performance to an cease with loud drumming and exquisite pleasure, typically with fierce fighting and the killing of demons.

Attheconclusion of the very last scene, when it is just getting light, one of the actors in

That scene plays the dhanasi, a short solo dance series presenting way to god for the a hit finishing touch of the night's paintings and soliciting for benefits at the target market.

2.7 LET US SUM UP

When man started believing the existence of supreme forces beyond him, it led to the practice of worshipping or pleasing these supreme forces through rituals. Although theatre as an art form emerged at a comparatively late stage in man's cultural evolutions but it is generally believed to have its roots in primitive religious rituals. In the beginning ritual activity was confined to simple imitation of either the phenomenon or objects observed associated with them. Those persons or main performers involved directly in the celebration of the rites wore the forms of nature, religious characters or emblems associated with the God. The community used to spontaneously participate and react to the performances and celebrations which later no evolve as art forms in various states. India is rich in its culture and heritage every state has its mythological believe and customs which convert into dance and drama now. If we will try to find its base in vedas we have many puranas related to it and one is NatyaShatra which talks about the origin of abhinaya. Today also we can see its implication. NavRas deals with our emotions, human being is full of emotions, there are eight types of emotions and bhavas which are describe in it. In India every state has its own dance form base on their myths and now it is known as classical dance of that state Kathakali and Yakshagaan is the oldest form of India, we learn the origin and features of it.

2.8 UNIT END EXERCISE

1. Describe the importance of Rituals and myths from regions of India in development of drama.

2. Give an account of the origins of ancient theatre.

3. What are the important features of the Sanskrit tradition as it emerges in the Natyashastra ?

4. Explain Natya Sastra in details.?

5. Describe the foundation of Indian drama.

6. How did the Kathakali of theatre emerge and what are their distinctive features?

7. Explain the features of yakshgaan as classical Indian Theatre?

8. Discuss Navras as an essential aspect of Indian drama.

9. What are the theatrical practices and theories that the *Natyashastra* outlines ?

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3

INTRODUCTION TO THEATRE IN EDUCATION

Unit Structure

3.0 Objectives

3.1 Introduction

3.2 History of Theatre in Education

3.3 Concept of Theatre in Education

3.4 Significance of Theatre in Education

3.5 Benefits of Theatre in Education

3.6 Theatre as a teaching tool and techniques

3.7 Let us sum up

3.8 Unit and Exercise

3.9 References

3.0 OBJECTIVES

After reading this unit, you will be able to:

- To collect the information regarding history of Theatre in Education
- To understand the concept of Theatre in Education
- To study the significance of Theatre in Education
- To study the benefits of Theatre in Education
- To understand the Theatre as a teaching tool and techniques

3.1 INTRODUCTION

Theatre in Education permits students to search difficult social situations and vulnerable feelings in an understanding atmosphere. Theatre is a combined art form that conjuncts texts, voice, variation and visible parts to express meaning. Theatre in education is an educational way of the interactive process by using theatre with drama, role-play, skits as a studying aid. So, students can learn creatively and interact with a progressive mind. Hence, theatre in education acquires students' values and problem-solving, effective communication skills, interpersonal skills, coping with emotions and stress, etc.

3.2 HISTORY OF THEATRE IN EDUCATION

In 1965, Britain arises theatre concept in education. Basically, the theatre in education belongs to educational institutes such as schools for youngsters. Theatre in education is used to perform a play or stage show to develop students' minds, bodies and voices. Due to the modification of educational policy in 1980-1990, there was an emergency in theatre in education. In an education reform act of 1988, a replacement of the national syllabus i.e., 3 core subjects such as English, mathematics and science and foundation subjects together with art and music but theatre is a part of vocational education.

Historically in the USA, theatre is the most form of old common art, idea of imitation and instinctive. The people in the USA believed that the origin of theatre is the most intuitive art form to the human experience.

In ancient Greece, the theatre was used as a formal teaching tool. Greece ably used theatrical craft to communicate effectively to the public. Greek culture thinks of theatre to become an intellectual exercise.

In medieval Europe, theatre is a continuous powerful teaching tool. In this period tropes, short passage of Bible presented in church in the form of music in Latin. Even during this time religious devoted drama and righteousness plays were fair to understand entertaining vehicles. Hence, in medieval Europe theatre is very useful to understand intentionally and consciously as an educational tool.

Historically theatre has proven its great tool of educate the child socialization and communicating with each other with lots of skills maintain too. Currently theatre is a formal teaching aid has been out from education budget. Overall, the history of theatre can be trace on 6th century B.C, when the Greek people first presented their drama, comedy and other forms of entertainment. During this period people are most interested to enjoy theatre. Theatre is the aid of education as a social institution and its affected-on culture in contemporary world.

3.3 CONCEPT OF THEATRE IN EDUCATION

Theatre in education is a process to help education field that students or communities as a performer involves people working together and having an influence on each other. Even theatre in the education helps students to change their attitude and deportment. The student's presentation of their skill in theatre needs to attract the viewers' knowledge and feelings in order to create an environment in which consciousness can be challenged. Theatre helps us to see a various outlook such as understanding the situation from the point of view of another person. Everyone has different learning strengths. Theatre in education includes different learning style like visual, aural, verbal and physical which caters the different learners with different learning strengths. It also encourages and empowers them to investigate challenging situations in a safe and supportive environment. It is used for students to learn self-control, empathy, motivation and social

skills in different situations. Hence theatre in education has gained global popularity as it employs the use of a different form of art to promote teaching and learning. It has a positive influence on learners which helps them to develop different skills like problem-solving, communication skill, etc. While theatre in education has received positive light and been adopted on many educational fronts, it has also faced several challenges that have limited its effectiveness of the same.

3.4 SIGNIFICANCE OF THEATRE IN EDUCATION

Education and learning are often associated with institutionalized frames such as schools. To stimulate comprehensive and balanced development of child. Theatre art plays an essential part in children's life. It has been implanted as part of the curriculum at many institutions around the world to upgrade effective learning. Be it through puppetry or role-play, trail, students learn on their own as well as in groups with communication between people. Significance of theatre in education:

1. Cognitive and psychological view: Students learn about the importance of the system of communication and creativity in problem-solving. Even students learn about coping and growing, challenge our perception and learn to study our behaviour and mind.

2. SWOT analysis: Teach students to learn about our strengths and weaknesses. Like the sciences, the theatre arts have the power to train and motivate students' life.

3. Assertiveness: Students learn about the importance of self-expression using theatre in education and through creative thoughts.

4. Psychosocial skills: It imparts students with various skills like empathy, management of emotions, teamwork, compassion and self-control.

5. To give feedback and share ideas: Help to improve ourselves in some areas such as our own assessment, appreciation, comment and critique of ourselves.

6. Unique Personality: From theatre in education, students learn to organize their own thoughts and behaviour pattern.

7. Find internal qualities: Through theatre in education, students can search for their own 'voice' and find their internal skills and proficiency.

8. Problem-solving skills: Students learn and show their abilities such as imagination and lateral-creative thinking and work around various techniques to achieve the goal of the group.

9. Learn leadership and teamwork: From theatre in education, students learn to demonstrate their strength and abilities and also guide and give direction to the group.

Theatre in education provides new perspectives on the field of theatre as a venue for discovering new learning strategies that can be applied in the

field of education. It will bridge the gap between teachers and theatre personalities and bring them together to set up an advanced education system in India.

3.5 BENEFITS OF THEATRE IN EDUCATION

Theatre plays a very important role in education. It is not meant only for entertainment purposes. A theatre is a place devoted to performances either solo or collective of performing arts. When one wants to gain knowledge and improve attitude and behaviour towards society, there is a need of well-educated or well-trained actors or educators. There are various benefits of theatre in education. Theatre in education helps build and enhance personalities in many ways. Theatre brings play, humour and laughter to learning this improves motivation and reduces stress. The following are some benefits of theatre in Education:

1. Improve emotional intelligence and health behaviour: Talking about health behaviours; theatre education improves thought-provoking skills which helps to inculcate emotional intelligence. Theatre in education provides an emotionally safe and supportive environment and helps students to face challenging situations in daily life. The evaluative skills of the students are being developed through theatre in education and they can critically examine the circumstances of the society or crowd around them.

2. It is inspirational: Theatre in education creates awareness among learners and keeps them busy learning innovative techniques in the theatre. The students can learn performing art through day-to-day life experiences and they can show it through live performances in the theatre. With the help of live performances, they can create awareness in society regarding social issues.

3. It challenges perceptions and changes attitudes & behaviour: By learning theatre in education students understand their roles and responsibilities regarding their actions performed by themselves. They learn the theories of great artists.

4. It improves self-esteem, motivation and achievement: Students acquire various skills such as self-esteem, creativity, confidence & stage daring. They get motivated by learning the mentioned theatre skills and so achieve success in their lives.

5. It delivers important messages that are easily understood and remembered: Enquiry skill is one of the important aspects' students learn while learning in theatre Education. This aspect of enquiry skills makes them inquisitive about the social behaviour around them and improves their decision-making. If a student learns something with the play way method, can remember it for a lifetime.

6. Maximises learning: It enhances the visionary as well as communication skills of the students by using innovative tools and

techniques. The students can imbibe listening, speaking, reading and writing skills through theatre in education

7. A positive impact on future generations: Nowadays theatre in education is becoming one of the most taught subjects in many dynamic institutions to make a positive impact on future generations.

8. Improve attention and listening skills: Watching live theatre is an enjoyment for students along with receiving and understanding the educational messages. Also, it improves the attention and listening skills of a student.

9. Creativity: Theatre in education helps to represent the in-born talents and creative thinking of the students by performing various co-curricular activities.

10. Motor Skills: Arts and craft help to improve the agility among the younger students e.g drawing, colouring, painting, etc.

11. Improves Academic Performance: Theatre in education not only improves the artistic performance of the students but also improves academic performance by conducting various academic-related activities.

12. Confidence: The skill of self-confidence is developed among the students through theatre in education by recognizing their qualities and skills.

13. Perseverance: Determination among the students should be imbibed to make them achieve success in their lives.1

14. Focus on the goal: Concentration while performing the activities makes the learner more focused and active.

15. Accountability: Theatre is teamwork which means everyone should take up the responsibility to be performed in the group. Therefore, everyone on the team has accountability for the same.

16. Collaboration: As mentioned earlier, theatre is teamwork in which coordination and communication among others are necessary to perform any kind of arts whether it is visual or performing arts.

17. Decision making: While performing various arts-related activities, management skills and efficiency play a very important role. Arts-related activities include dancing, drawing, sculpting, creating stories, etc.

18. Improve social intelligence and self-regulation skill: Theatre in education helps to inculcate ways to implement self-discipline and interpersonal relationship among the learners. Also, it helps to enhance an optimistic view of society.

3.6 THEATRE AS A TEACHING TOOL AND TECHNIQUES

While learning theatre in education, teachers write plays for the students to be performed. The teacher writes stories that are full of content and characters based on true events or incidences. The students perform the play according to the plot with their trained acting skills. The learners should get professional as well as critically acclaimed experiences. Through the dramatization students make the audience understand the plot of the story written by the teacher. Theatre is not only about plays or stage performances anymore but it is now the combination of multimedia, T.V., interactive sessions, etc. The interaction of the learners with everyone in theatre in education is considered the best thing and is enjoyed by the students.

Theatre and education are two sides of the coin. The teacher's role is to improve the capability of learners and make them self-sufficient. A student overcomes the difficulties regarding languages and increases confidence. While learning in theatre in education students not only learn stage performances but they learn backstage activities such as direction, editing, choreography, visual effects, etc. The skills learned in theatre in education by students are helpful for their bright future, the skills they learned are language skills and social skills. It also improves their imaginary and visual skills to help them think innovatively. A learner becomes versatile and can use the techniques in other fields too.

Theatre is unbiased towards their learners and allowed to learn all kind of skills to all types of learners. Various aspects of dramas are voice modulation, enacting a scene, presenting perspective of the character, miming, monologues and dialogues. Developing a story with the help of various points, narrating and performing the story, deciding the climax etc., are the projects carried out while learning. Sensibility of the learners enhances through the actual actions to be carried out by the characters. The exposure of acting skill is the way to make them more creative. Students can do the group activity by discussing the theme or the plot of a story. Students perform the role plays of various well-known characters to improve non-verbal communication. Portrayal of various characters helps students to coordinate with others for the decision making. Learners get motivated for reading the books on which the plays are based on. There are well known play writers such as William Shakespeare, Laurens etc.

The history of theatre helps the learner to know about the various types of theatre and other arts. The history of theatre includes Greek and Roman tragedies, medieval passion plays, Italian and English renaissance pieces, restoration comedies and turn of the century realism and naturalism. While conducting activities in the class such as drama and puppetry shows should be of more importance like academics. Miming activities can be brain storming for the learners. Theatre in education always helps students to improve verbal and non-verbal communication skills. Students learn to work in team and develop coordination between them, also learn tactile skills among other skills. The process of reading as well as listening is

equally important while learning theatre. Theatre and drama are great motivators for the learners. If the theatre learners want to be a successful actor one day, they should perform various activities such as drama, role-play etc.

There are various techniques used to enhance the performance skills such as character development and storytelling theatre in education. Following figure of techniques of theatre in education:

3D Living Pictures

Hot Spotting

Drama Games

Action Clips

Techniques of Theatre in Education

Tableaux

Choral Speaking

Role Playing

Narration
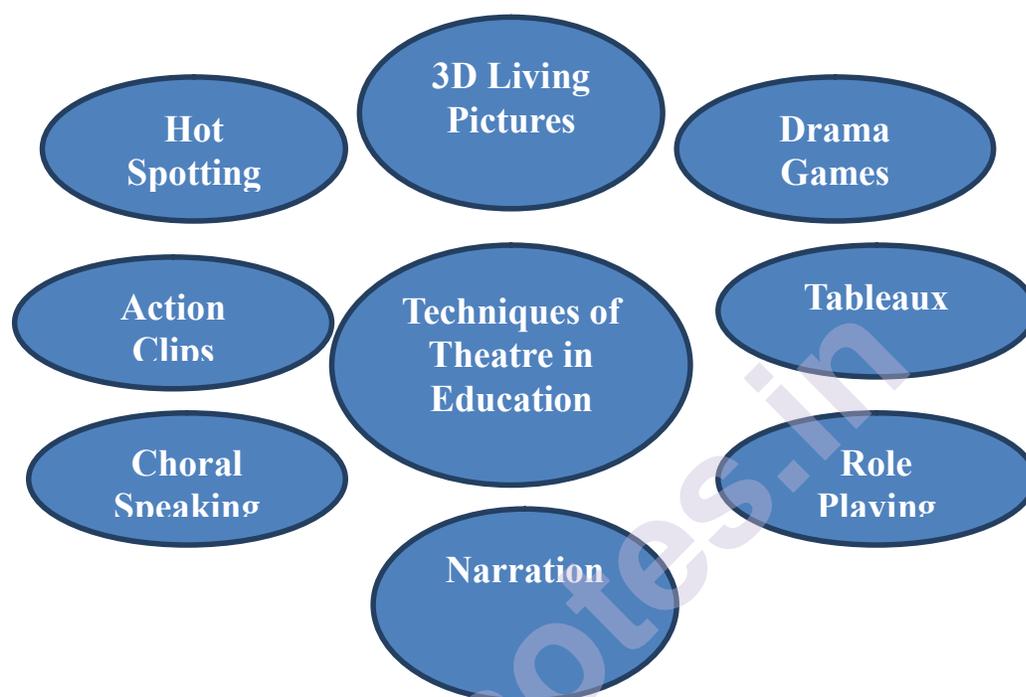
In a world, the education sector has equal importance with politics, multimedia and thinkers. If the learners get good training and motivation from teachers, the students learning is certainly going to improve. The following points are going to be beneficial in learning theatre arts:

1. They learn the value of coordination.
2. The learning capacity of students increases.
3. They learn to fulfill the emotional needs of society.
4. The learners become pioneers in their respective fields.
5. Problem-solving attitude and leadership skills are developed among the learners.
6. The students perform well and become stimulated to be change-makers.
7. The creativity of the learners is being developed using the core of education.

3.7 LET US SUM UP

Theatre in education is a productive way of learning because it involves a child's all-round development i.e.., cognitive, affective and psychomotor development. It means children understand communication with each other as well as learn body language and gestures in a supportive place. Activities in improvisation, pantomime, play-making and scene re-

enactment serve to develop the creative potential of the participants and help to develop critical thinking skills.

3.8 UNIT END EXRECISE

1. What is meant by the 'Theatre in Education' concept?

2. Explain theatre as a teaching tool with a suitable example.

3. Discuss how you think theatre in education be an effective method to help both individuals and the community?

4. Explain the role of education for learners with theatre in education.

5. What did you think theatre education is important for children and teenagers?

6. Describe the history of Theatre in Education.

SHORT ANSWERS

1. Significance of theatre in education

2. Benefits of theatre in education

3. Theatre as a teaching technique in education

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4

MODERN INDIAN THEATRE

Unit structure

4.0 Objectives

4.1 Introduction

4.2 Study of Indian Playwrights

      4.2.1 Ravindranath Tagore

      4.2.2 Vijay Tendulkar

      4.2.3 Bharatendu Harishchandra

      4.2.4 Badal Sircar

4.3 Study of Indian Directors:

      4.3.1 Vijaya Mehta

      4.3.2 Damu Kenkare

      4.3.3 Ratan Thiyyam

      4.3.4 Satyadev Dubey

4.4 Brief study of new trends in Theater at national and regional level

      4.4.1 IPTA Movement

      4.4.2 Navnatya Movement

      4.4.3 Third Theatre

      4.4.4 Alternate Theatre

4.5 Let Us Sum Up

4.6 Unit End Exercise

4.0 OBJECTIVES

By making study of this unit, students will come to know about following:

- Various Indian Playwrights

- Various Indian Directors

- New trends in Theatre at national level

- New trends in Theatre at regional level

4.1 INTRODUCTION -

The heritage of modern Indian theatre is influenced by and inspired by a variety of sources. Modern theatre or what is known historically about the Western proscenium type of theatre. That was not introduced in India till 18th century when the britishers were consolidating in many areas in India. Western proscenium-style theatre made its way to Indian shores thanks to the British. Modern Indian theatre took shape in the colonial era. To provide support to the theatre translations of historic Sanskrit content and Western classics was made available.

4.2 STUDY OF INDIAN PLAYWRIGHTS -

Indian Drama has a golden history. Tagore has contributed to Indian theatre through lyrical excellence, symbolic and figurative significance. After that many more playwrights have contributed to develop Indian thatre. We are discussing Few of them here as below -

4.2.1 Rabindranath Tagore -
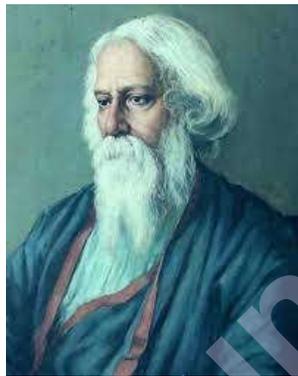
Rabindranath Tagore was a versatile personality. He was a Bengali poet, short-story writer, song composer, playwright, essayist, and painter too. He has initiated new prose and verse forms. Also for the first time he has used colloquial language into Bengali literature. So he made an attempt to free it from traditional models which were on the basis of classical Sanskrit only. He was highly willing to take initiative in Indian culture to the West and vice versa. In the beginning of 20th century, he was known as an excellent innovative artit. He was the first non-european to achieve the Noble award in the year 1913. The Noble was given in the field of Literature.

Childhood and Early Education -

Rabindranath Tagore born on 7th May 1861 at Calcutta. He was the son of Devendranath Tagore. Devendranath Tagore was the religious activist. R.N Tagore was unable to go to the school. So he was very much worried and was thinking a lot. Then he took admission in famous St. Xavier's School. After that he completed law degree from University of London. He became narrister. He started to write verses. He came back to India in the year 1870.

Literary contribution –

Rabindranath Tagore has contributed a lot to literature. Still he was the poet first. He has given many poetries -

"Manasi (1890) (The Ideal One), Sonar Tari (1894) (The Golden Boat), Gitanjali (1910) (Song Offerings), Gitimalya (1914) (Wreath of Songs), and Balaka (1916) (The Flight of Cranes)".

The English translations of his poetry such as the Gardener (1913), Fruit-Gathering (1916), and The Fugitive (1921). These translations are not compatible with the particular volumes written in Bengali.

Ravindranath Tagore has written many short stories and novels. Some of them are Gora which is written in the year 1910, Ghare-Baire written in 1916, The Home and the World, and Yogayog written in 1929.

Apart from this he has written musical dramas, essays, travel diaries, autobiographies etc. Most out of these, he completed before his death. Also he has done a number of drawings, paintings.

He also played the title role in his first original dramatic piece- Valmiki Pratibha.

Famous Playwrights -

Rabindranath Tagore has written many plays as below:

➢Raja (1910) [The King of the Dark Chamber],

➢Dakghar (1912) [The Post Office],

➢Achalayatan (1912) [The Immovable],

➢Muktadhara (1922) [The Waterfall],

➢Raktakaravi (1926) [Red Oleanders].

4.2.2 Vijay Tendulkar -
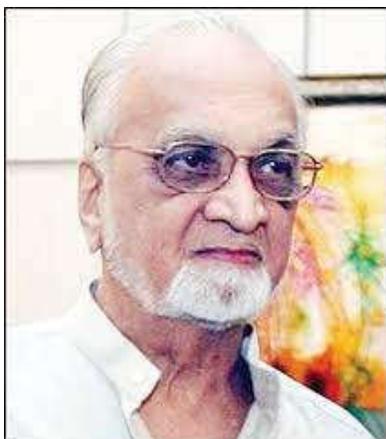
One more famous playwright in the 20th century in India was Vijay Tendulkar. He has written a lot in the Marathi language.

Childhood and Early Education -

In Brahmin family on 6th January 1928 Tendulkar was born. His birth place was Kolhapur from Maharashtra state. When he was 14 years old, he left the school and joined with Mahatma Gandhi. He involed in Quit India movement with Mahatma Gandhi. He read so many with hunger for knowledge. Also he observed many drama programs. He started his writing for newspapers. Then in the year 1970, he initiated for script writing in cinema. It was the new trend in cinema.

Literary contribution -

Tendulkar was fond of writing. He used to say that if you give me paper and pen then easily I can write down so much.

Tendulkar went to Mumbai for journalism in the year 1950. He got influenced by the facts of slum areas in the cities.

Shrimant concentrated on Tendulkar more positively in the year 1956. He wrote on debatable issues such as unmarried mothers. Then his writings on Sakharam Binder, Ghashiram Kotwal, were political satire and musical too.

Criticizer Shakti Bhakta said, "Tendulkar's writings rapidly changed the storyline of modern Marathi theatre in the 1950s and 60s, with experimental presentations by theatre groups like Rangayan.". Tendulkar has written many scripts for cinema such as Nishant in the year 1974, Akrosh in the year 1980, Ardh Satya in 1984. He wrote a total of eleven cinema scripts for Hindi and eight for Marathi.

Again he started studying literature in the 1990s. He wrote novels like Kadambari:Don and Kadambari: Ek. He wrote dramas such as Suffer in the year 1991 and Masseur in the year 2001. He wrote first English drama in 2004 entitled His Fifth Woman.

Famous Playwrights -

➢ Ghashiram Kotwal, S

➢ hantata! Court Chalu Aahe

➢ Sakharam Binder.

Tendulkar's most of Tendulkar's dramas were based on social and political issues. His literature, writing was different from others. He contributed for more than five decades. He wrote 25 one act plays, 27 full length plays.

4.2.3 Bharatendu Harishchandra -
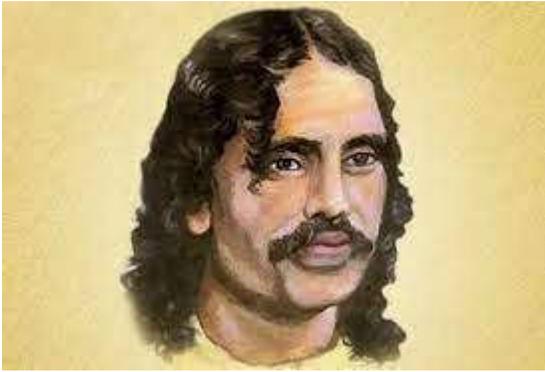
Bharatendu Harishchandra is called the father of modern Hindi literature and Hindi theatre. He was born on 9/9/1850 in Benares. He served for 35 years in modern Hindi literature. He was a recognized poet for his great works and renowned as one of the supreme Hindi writers, novelists and playwrights of modern India.

Literary contribution -

Bharatendu Harishchandra corrected many magazines such as Kavi Vachan Sudha, Harishchandra Magazine, Harishchandra Patrika and Bal Vodhini.

He used Giridhar Das as his pseudonym.

In the year 1880 he was awarded with the title "Bharatendu" ("The moon of India"). He was honored for his writing in the public meeting at Kashi.

Poetry -

- Bhakta Sarvagya
- Prem Malika 1872
- Prem Madhuri, 1875
- Prem Tarang,1877
- Prem Prakalpa, Prem Phulwari and Prem Sarowar, 1883
- Holi (1874)
- Madhumukul, 1881
- Raga Sangrah, 1880
- Varsha Vinod, 1880
- Vinay Prem Pachasa, 1881
- Phulon Ka Guchchha 1882
- Chandravali, 1876 and Krishnacharitra 1883
- Uttarardha Bhaktamal, 1876–77

Famous Playwrights -

Bharatendu Harishchandra was a director, manager, and playwright. He used theatre for creating public opinion. His famous and important plays are:

- Vaidika Himsa Na Bhavali, 1873 (**वैदिक हिंसा हिंसा न भवति**)

- Satya Harishchandra, 1876 (**सत्य हरिश्चन्द्र**)

- Bharat Durdasha, 1875

- Niladevi, 1881

- Andher Nagari, (City of Darkness) of the year 1881

4.2.4 Badal Sircar -
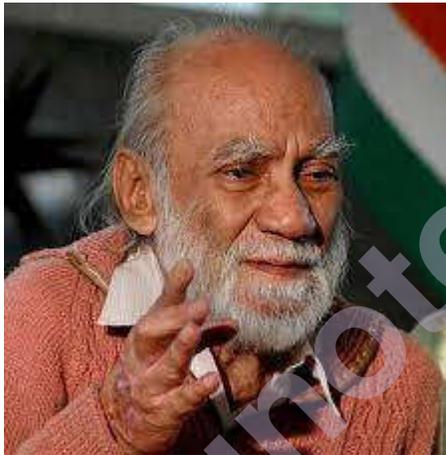
Badal Sircar is a famous name in the field of contemporary theatre. He represents the New Theatrical Movement in India. He has initiated a proper 'people's theatre' that is, a theatre supported and created by people. His career began with the humorous play Solution X. His plays include Evan Inderjit (1962), That Other History (1964) and There Is No End (1971). All these plays are based on political, social, psychological and existential problems.

Childhood and Early Education -

Badal Sircar, born in an Indian family in Calcutta. His real name was Sudhindra Sarkar. He completed his primary schooling from Scottish Church Collegiate school. Then he went to Bangal Engineering College. His father was working as a History professor in that college. After that he took education from Shibpur, Howrah and University of Calcutta. He completed M.A. in comparative literature in the year 1992 from Jadhavpur University in Calcutta.

Famous Playwrights -

- Evam Indrajit (And Indrajit) (1963)
- Basi Khabar
- Baaki Itihaash (1965)
- Pralap (1966)
- Tringsha Shatabdi (1966)
- Pagla Ghoda (1967)
- Shesh Naai (1969)
- Spartacus
- Prastava
- Michhil
- Bhoma
- Solution X
- Baropishima
- Saara Raattir
- Baro Pisima
- Kabi Kahini
- Manushe Manushe
- Hottomalar oparey
- Bollovpurer rupkatha
- Sukhapathya bharoter itihash
- Gondi
- Nadite Dubiye Dao
- Sinri
- bagh
- Ka Cha Ta Ta Pa
- Bagala Charit Manas
- Ore Bihanga
- Dwirath
- Manushe Manushe
- Janmavumi Aaj
- Mara-Saad
- Choruivati

4.3 STUDY OF INDIAN DIRECTORS -

Directors are skilled professionals who are in charge of the overall process of filming, editing, and presenting. Their job is to give directions or code of conduct to the team involved. Directors are primarily responsible for visualizing and making the visualization a reality via filming and guiding the film crew, designing team, and all the creative aspects of filmmaking.

Various directors have contributed to make this field prosperous. We are discussing some of them here.

4.3.1 Vijaya Mehta -

Vijaya Mehta born in radical humanist Theosophists family. They were following the Varkari tradition. In her teen age she was with Jayaprakash Narayan. She has been successed as Desdemona in a college production ("Othello"). It was the theatre course with veteran Ebrahim Alkazi and this was the turning point of her life. She got trained in backstage and direction by working with Adi Marzban. She established the theatre laboratory named as Rangayan, in the year 1960. Vijay Tendulkar and Arvind Deshpande were with her in this establishement. It was the experimental theatre movement in Marathi. Many famous plays were given by her theatre such as (Tendulkar's "Shantata Court Chalu Ahe", Khanolkar's "Ek Shunya Baji Rao", Elkunchwar's "Holi"), along with the adaptations of foreign masterworks.

Vijaya Mehta served as chairman of National School of Drama. She continued as Executive Director for the National Centre for the Performing Arts.

Early life & education -

Vijaya Mehta's parents were from a middle-class family. They were staying in Vadodara, Gujarat. She graduated from Mumbai University. She studied theatre with Ebrahim Alkazi in Delhi with Adi Marzban.

Contribution as a Director -

She gave her performance as Desdemona in Shakespeare's Othello in 1953. At that time she was in the final year at Wilson College, Bombay. Ebrahim Alkazi was impressed with her performance. He offered her the training in the Theatre Group. This was the efficient group in Mumbai. In 1954 she joined Adi Marzban at the Indian Academy of Dramatic Arts. She has developed herself with the learning of these two directors. In 1955 she had her first experience of professional theatre. She took this experience by working in Othello translated by G.B. Deval Marathi Sahitya Sangh production of Jhunjarrao from Mumbai. She got married to Durga Khote's son who was a film star. He died in 1962. Then she married Farrokh Mehta who was working in English theatre.

She founded a theatre laboratory in 1960. Famous playwright Vijay Tendulkar, actor Madhav Watve and Arvind Deshpande were with her. The name of this theatre laboratory was Rangayan. Very soon this laboratory became an idol movement in Maharashtra. The goal of this was to provide a platform for new Marathi writers. Some of them were Tendulkar, C. T. Khanolkar, and Mahesh Elkunchwar. These writers translated contemporary Western drama in Marathi. This laboratory was committed to do only limited shows in a day. Though the shows were good but still a limited number. Best shows were given by this theatre laboratory like Ionesco's Chairs i.e. 'Klmrchya' in the year 1962, Tendulkar's Mijinkalo mi haralo i.e. 'I Won, I Lost' in 1963. Even some more like Shantata! Court chalu ahe in the year 1967, Khano Wars Eksbunya Bajirao in the year 1966. Apart from these, Elkunchwar's Holi in the year 1970. But this Rangayan theatre laboratory was closed down in the year 1972. Then Mehta entered into the mainstream of Marathi theatre. She has directed and acted in many plays. But the most powerful act and direction was in 'Jasvandi'. This play was done in 1975. Then 'Barrister' in the year 1977 and was scripted by Jaywant Dalvi. Also 'Savitri' in 1981. In 1978 she acted and directed Anil Barve's Hamidabaichi kotbi. She was very much appreciated for her efficient performanes in Dalvi's Sandhya chhaya and Mahesh Elkunchwar Wada chirebandi in the year 1973 and 1985 respectively. Her self-possessed naturalism created an effective option for her through her melodramatic style. However, the itinerant profession was lots of hectic and she accosted physically and creatively.

By searching new ways she moved from theatre to costume, poetry, music and dance. She directed many famous dramas. Few of them are Ajab nyaya vartulacha, then in the year 1973 'Strange Justice of the Circle'. Along with this Visakhadatta's MudraRakshasa in 1975. She made many theatre experiments with East German director Fritz Bennewitz. She participated in Brecht Festival organized in Berlin in the year1973.After that she completed Mudra-Rakshasa to present in the Weimar National Theatre in the year 1976. She directed Kalidasa's Sakuntala in Marathi in 1979. In 1980, this joint theatre house in German went to the Leipzig Theatre. In 1984, Hindi translation of 'Hayavadana' of Girish Karnad was

performed in German.In 1991 agin she directed Karnad's Naga-mandala. Its German interpretation was done at the Festival of India in 1992.

Vijaya Mehta was a keen director who used to work at minute level. She was well disciplined and very strict in nature. She directed films also. Few of them are Smritichitre in 1983, Pestonjee in 1987. She started to serve as Executive Director at National Center for the Performing Arts, Mumbai from 1993.

4.3.2 Damu Kenkare -
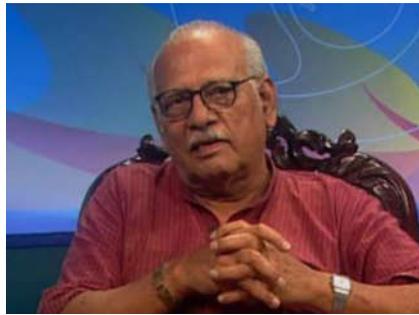
The birth year of Damu Kenkre is 1928. His place of birth is Margo from Indian Union Territory of Goa. His name is Damodar Kashinath. He completed education as a commercial artist. Also fronted the evolution of Marathi theatre from the traditional to the modern. From the 1950s he started to work with Vijaya Mehta. Vijay Tendulkar and Arvind Deshpande were with him. He was highly impressed by Parshwanath Altekar. He started his careere as an actor, director. In the year 1940 he performed in a one-act competition organized at Bharatiya Vidya Bhavan. He contributed a lot by introducing modernizing stagnant techniques. Also he provided insight for the use of costumes, lights, music etc. He has given a new approach to theatre as a consolidated unity in creation of plays. He went to East Germany in 1955. Also visited the United Kingdom for a year.

Life in Theatre for Damu Kenkre

After returning back to the theatre in 1956, he directed a free-verse adaptation of Shakespeare's Hamlet. He acted in a drama Tujhe ahe tujapashi written by P.L.Deshpande in 1957. In 1958 he acted in Sundar mi honour for Mumbai Marathi Sahitya Sangh. He directed many productions and achieved a professional directorial career. He innovated genre form and design. Classical Hamlet, Tendulkar's naturalistic Manns navache bet (1956), then Atun kirtan varun tamasha written by Ashok Paranjape (1957), S. N. Pendse's problem plays Asajhala ani ujadla (1969), Ratnakar Matkari's comedy Birhad bajla (1972), and Vasant Kanetkar's melodrama Akhercha sawal (1974) etc. and many more were his remarkable creations..

He served as a professor in a well-known institution, Sir J. J. Institute of Applied Art, Mumbai, and as Dean of the School of Art, Aurangabad. He also worked as Director of Cultural Affairs, Government of Maharashtra. He founded and worked as a Chief of the Kala Academy, Goa. He directed

for the Goa Hindu Association and is President of Antarnatya, an experimental theatre group.

4.3.3 Ratan Thiyyam -

Life in Theatre for Ratan Thiyyam

Ratan Thiyam is considered one of the most eminent directors. He is well-known for his writing. He has staged plays from ancient Indian theatre traditions. He got Padmashri in the year 1989 from the Government of India. Also he has awarded with Sangeet Natak Akadami Fellowship in the year 2012. He took charge as founder-director of 'Chorus Repertory Theatre' in Imphal, Manipur. He served as the chairperson of the National School of Drama for four years. The appointment was made by the president of India.

His parents were Manipuri dance artists in Imphal. His date of birth is 20/01/1948. So he was also interested in Manipuri dance. Along-with that his interest was in painting and Hindustani classical music. In the year 1974, Thiyyam passed out Gaduation from National School of Drama which is situated in New Delhi. He has established Chorus Repertory Theatre in the year 1976.

In his younger age he wished to visit Cuba to become a revolutionary life Che Guevara. Thiyam expressed his rebellion through theatre. His plays have challenged power for 45 years.

When Thiyyam reached the age of 22 years, he published his first novel. After that he has written many novels on various themes. E.g. Chakravyuh i.e. World of War in the year 1984, Uttar Priyadarshi i.e. The Final Beatitude in the year 1996, Urubhangam, Blind Age etc.

Thiyyam has given back his Padmashree award back to the Government of India in the year 2001. Then he came into the focus. He returned it due to the declaration of an extension of the Manipur ceasefire. It was with the Nationalist Socialist Council of Nagaland.

The second Bhupen Hazarika Award was offered to Thiyyam in the year 2013. It was declared due to his contribution through the establishment of "Sarhad" – a non-governmental organization. On the occasion he said, "We are adapting to the chimpanzee culture. In this culture, the chimpanzee is given training in every aspect and he behaves accordingly. But the chimpanzee can never discriminate between the holy water of the Ganga and mineral water. Likewise, we are importing everything from China. Globalisation is a broom which sweeps away our individual identity". He said, "I am humbled to be honoured with an award in the name of Bhupen Hazarika. He was my brother. We worked and shared many experiences of life together".

Awards received by Ratan Thiyyam -

- Appointed chairperson of the National School of Drama (NSD), 2013.

- Bhupen Hazarika Foundation Award by Sarhad Foundation in November, 2013

- DLit doctoral degree by Assam University in May, 2013

- Sangeet Natak Akademi Fellowship (Akademi Ratna), 2012

- Bharat Muni Samman, 2011

- John D Rockefeller Award by Asian Cultural Council, USA, 2008

- Kalidas Samman, 2005

- "International Man of the year in the field of Theatre and Humanism, 1998-1999"

- "Diploma of Cervantino International Festival (Mexico), 1990"

- "Padmashree (Padma Shri), 1989"

- "Sangeet Natak Akademi Award, 1987"

- Fringe Firsts Award by Edinburgh International Festival, 1987

- "Indo-Greek Friendship Award (Greece), 1984"

4.3.4 Satyadev Dubey -

Satyadev Dubey born in 1936. His family was from upper-caste and staying at Bilaspur. He completed his BA in English literature in 1952 from Mumbai. He was willing to become a cricket player. But afterwards I became interested in theatre. So he started to act in theatre. That theatre group was run by Ebrahim Alkazi. Alkazi went to Delhi to join the National School of Drama. Then Satydev Dubey undertook that theatre unit and started for remarkable plays. In the 1960s he worked a lot for Hindi theatre to recover it.

In 1962, he completed a theatre production of Dharamvir Bharati's radio play "Andha Yug". It was about criminal and homicidal behavior during times of war. It is known as heralding a new era in Indian theatre. He did a great job through the stage production for Girish Karnad's "Yayati," with Mr. Puri in the lead role.

Satyadev Dubey's vision was not only national but international though he was from Bilaspur. His role was significant in bringing Hindi, Gujarati, Marathi, Kannada and Bengali languages theatre together.

Satydev Dubey was very much interested in films also. For many films, he has written dialogues, screenplays etc. He worked with the filmmaker Mahesh Bhatt as well. He has not only recovered Hindi theatre but also given a modern touch to it. He has given the boost to Hindi theatre to compete with the English language theatre in Mumbai. He made a Hindi interpretation of Albert Camus's "Cross Purpose " and Hindi trnaslations of Jean-Paul Sartre's "No Exit" and of "Dear Liar". One more play on the basis of communication between George Bernard Shaw and Mrs. Patrick Campbell given by Jerome Kilty.

Satydev Dubey actually dislikes English language thatre in India. He used to call it a colonial legacy where only the elite can participate. Later on he changed his opinion and said that this medium liberated itself from colonial baggage of British influence. He has not only translated English plays of Shaw but also he wrote by himself.

He is awarded with "Padma Bhushan", third-highest civilian award. This award is presented to appreciate his contribution in Indian literature.

His produced "Shantata! Court Chalu Ahe" was the interpretation of "Die Panne" ("Traps"). This story written by Friedrich Dürrenmatt. He was theater teacher also. Few of his students' are the Bollywood villain Amrish Puri, the actor-filmmaker Amol Palekar and the director and cinematographer Govind Nihalani etc.

4.4 BRIEF STUDY OF NEW TRENDS IN THEATER AT NATIONAL AND REGIONAL LEVEL

Theatre of India is one of the most ancient forms of theatre. Its structure explains textual, sculptural, and dramatic effects which arose in the mid first millennium BC. There are different forms of Indian theatre such as Traditional theatre, Hindustani theatre, Indian puppet theatre, Mobile theatre etc.

4.4.1 Indian People's Theatre Association (IPTA) Movement

On 22 May to 25 May 1943, the special thing occurred in Bombay school by organizing the All India Conference. This was the fourth conference which was specially organized for Progressive Writers Association. The venue of this conference was Marwari Vidyalaya. The first conference was organized on 9/4/1936 at Lucknow. The second conference was conducted at Calcutta on 24th & 25th December 1938. Third conference was organized in the year 1942 at Delhi.

The four conferences were the most important among these four conferences. As the concept of Indian People's theatre Association was the outcome of it. The slogan for Indian People's theatre Association i.e. IPTA was "People's theatre Starts the people."

Anil de Silva served as the first General Secretary of this IPTA. Whereas N.M. Joshi was appointed as the first president of it who was a trade Union leader. The purpose behind the establishment of IPTA was man-made famine in Bengal. One of the Urdu poets Wamiq Jaunpuri has written the poem Bhhoka hai Bangal. This poem became a rallying cry for IPTA. Very soon all big 'isms' of that era came on the track. Some of them were anti-colonialism, anti-fascism, anti-imperialism, feminism, land reform, peasants and landless labors etc. Apart from these, rights of industrial workers, communal harmony, secularism, pluralism, multi-culturalism were there.

IPTA has taken initiative to take theatre to the every part of the nation -

IPTA has taken some responsibilities on top priorities such as gender justice and to bring attention to the backward women. IPTA has focused on these issues from the beginning itself. A long poem of KAifi Azami named as Aurat was really a good initiative for this. Even some more

efforts were made in the form of drama on the life of Tanya from Soviet, the special dance form of Kerala i.e. Kathakali etc. Even the songs of begal poets viz Nazrul Islam, Ravindranath Tagore etc are important. This list is a combination of traditional and modern forms of efforts. Then the group of dancers and musicians of Uday Shankar visited each and every place in the nation to collect donations. In that group two sisters, Zohra and Uzra were there.

The film "Dharti ke Lal" was produced by Khwaja Ahmed Abbas. This film was written by Krishan Chandar and Bijon Battacharya from IPTA. Sardar Jafri, Nemi Chandra Jain, Wamiq Jaunpuri and Prem Dhawan have written songs for this film. They have received lots of likes.

The Chinese People's Theatre Movement was the great inspiration for IPTA. Also the Innovative living newspaper format inspired IPTA. With the influence from Urdu poetry, Russian dramas IPTA started for folk dance. Initially this folk dance group was called 'Squads'. But later on it turned into the top performers group. They have performed in small villages of the nation. They have visited and performed in poor regions, villages on top priority.

IPTA has brought to 'Cosmopolitanism' –

Famous songs, drams were performed by the squad i.e. local folk dance group. These were in different languages like Hindi, Telugu and Malayalam etc. These compositions were made to understand the situation of laborers and farmers. These are also added into the IPTA for the performance.

Mr. P.C. Joshi served as General Secretary from 1935 to 1947. He was from CPI. In that era there was optimum use of culture, literature and performing arts. Mr. Joshi has taken so many initiatives in his service. Few of them have served as a writer, journalists, artists, economists, historians, film and stage acting. Even he started a party organ of stage actors, rallying around the National Front, people's war and people's age.

He allotted photography tasks to Sunil Jana. Sunil Jana worked for the Bengal Famine of 1943 as well as documentation for people's movement. Joshi was well aware of the need for following culture. He also took initiative to spread awareness of the same amongst people to develop bonds amongst them.

New versions were developed for Lenin songs, ballads on the defencem heroism of the Red army etc. Even the translation of Kazakh poet Jambul Jabir is made in Urdu language. He has also written 'Stalin Calls'. 'Heer' the old ballads of Punjab are transformed into the new version. The concept being to change and present India's rich, pluralistic heritage and at the same time to bring attention towards the situation of local movements in Russia, China, Spain, Telangana and Malabar uprising.   IPTA and PWA have tried for cosmopolitanism and localism. The purpose behind this was to collect different speakers on one dais.

IPTA worked on the Trauma of Partition

IPTA, PWA and the Bombay film industry were together in groups in the decade of 1940 and 50. They were interconnected with each other. Even their issues were relatively the same. The most common issue was related to the fixation of an agenda which can fulfil the requirements of a new nation.

For this the motivation was taken from Marxist times. Even in post-independence India they gor inspired from socialism of India. At that time there was change in India due to the adoption of "Idea of India"'. Based on this idea schools, colleges, dams, factories were started as 'temples of modern India'.

Some of the members of IPTA and PWA performed responsibilities of actors, directors, script writers, lyricists, technicians etc.

Few of the members are Prem Dhawan, Prithviraj Kapoor, Salil Chowdhary, Shailendrs, Ak Hangal, Balraj Sahni, Damyanti Sahni, Chetan Anand, Shaukat Azmi, Khwaja Ahmad Abbas, Ismat Chughtai etc. These actors worked on making combinations of images, metaphors, and vocabulary. It made an impact on many generations of viewers. The most important impact was on individuals from narrow confines of caste, creed and religion. During the partition and after the partition, it worked like medicines.

4.4.2 Navnatya movement

This Little Theater Movement started in the 1910s. By innovating small theatres, it challenged dominant commercial theater business models that could be more artistically daring. The movement was helpful to improve economic conditions in theater, foster greater artistic exploration, and promote the new plays by playwrights.

Some little theater plays were written in an elaborative type model of realism. Even some plays were written in employed graceful and types such as expressionism. The plays of the navnatya movement demonstrate the capacity of modern dramaturgy which was useful to speak about themes such as the place of women in society. The cost of urbanization and mechanization and the value of a scientific understanding of human behavior.

4.4.3 Third theatre

Introduction -

A term Third theatre is used by Eugenio Barba. It means the idea of a Third Theatre.

Some of the features are Marginality, auto- didactism, the existential and ethical dimension of the craft and a new social vocation. These are the reality based features who associate themselves neither with traditional nor with avant-garde theatre.

This brief text was projected as an internal document for the participants of the International Encounter on Theatre Research. It was directed by Barba, during BITEF/Theatre of Nations, Belgrade in 1976. However, it quickly assumed the value of a manifesto. It became a reference point for many groups in Europe and Latin America.

Some theatre groups attended the event in 1976 organised in Belgrade. Few of the groups are Els Comediants; Cuatrotables (Peru), Teatro di Ventura (Italy), Cardiff Laboratory (Wales), International Visual Theatre (France), Roy Hart Theatre (France), Academia Ruchu (Poland). Even Théâtre Élémentaire (Belgium), Comuna Nucleo Alternativa (Agentina), Teatro Circo (Uruguay), Teatro de Arte Infantil e Juventud (Venezuela) were there.

The first 'manifesto' was published in "International Theatre Information", UNESCO, Paris in 1976. It was reprinted in The Floating Islands by Barba and published in 1979 in Denmark by Thomsens Bogtrykkeri. It was distributed in the UK by Cardiff Laboratory Theatre, and reproduced again more recently in Theatre: Solitude, Craft, Revolt, published by Black Mountain Press in 1999 (pp. 169-170).

Meaning –

From the past few years a theatrical group has been formed in several countries. Almost unknown, it is rarely subject to reflection. It is not presented at festivals and critics do not write about it.

It looks to find many theatres that are recognised by the world of culture. On the one hand, the institutionalised theatre, protected and subsidised because of the cultural values that it seems to convert. They appear a living image of a creative confrontation with the texts of the past and the present. Even it is a "noble" version of the entertainment business. On the other hand, the avant-garde theatre, experimenting, researching, arduous or iconoclastic, a theatre of changes, in search of a new originality. It defended in the name of the necessity to transcend tradition. Also its open to novelty in the artistic field and within society.

The Third Theatre lives on the fringe. Many times outside or on the outskirts of the centres and capitals of culture. This is a theatre created by people who express themselves as actors, directors, theatre workers etc. Although they have rarely gone into a traditional theatrical education. So they are not recognised as professionals.

But they are not professionals. They are busy with theatrical experience for the whole day. Sometimes they call it training. By making preparations for performances they must fight to find spectators.

As per the traditional theatre standards, the phenomenon might seem less important. But from a sociological perspective, the Third Theatre motivates good thought.

Youngsters from Europe, North and South America, Australia and Asia are coming together to form as troup. Their aim is to create a platform for survival.

In Indian perspective, Badal Sircar was an eminent and versatile playwright. And he was an efficient director too. He was one of the most active people in the modern Indian theatre movement. He was influenced by Grotowski and Euginio Barba. He has taken initiative for 'Third Theatre'.

Aspects of Third theatre -

Third Theatre has certain unique facets as below:

1. **Union of Rural and Urban**

The combination of rural and urban theatre is only Third theatre. In the elaboration Sircar saw the essential features of folk theatre. Few of them are live performers and direct communication skills. Body language of performers is more important than set-ups or mechanical devices from the proscenium theatre. In this way he mixed all these features of the rural and the urban theatre. By means of this he made the third theatre as the synthesis of these rural and urban theatres.

2. **Importance of Participation by Audience**

According to Sircar, theatre is an action taken by human being. Everywhere to get success experience is the key. It is success key in every art. As theatre is also a kind of art. Here people come to have experience. He said that theatre should be a combined exercise which can be used to awaken and enhance the social consciousness of participants. Even it can be used for the viewers. So, he preferred plays should be performed in the open area, so that ausiance can participate easily. Further he continued by saying that there is no separate stage is required. The performance can be done on the floor. So that is the Performers and the spectators are perform in the same environment. This can become friendly theatre. The performers can see the spectator clearly. They can approach them personally. They can whisper in his ears and even they can touch if he wants.

3. **Anti-Proscenium Nature**

Anti-proscenium is one of the nature of Third theatre. When stage set-ups, props, spotlight, costume, make-up etc. are used then it is called proscenium theatre. It is used to create the illusion of reality. But in the Third theatre focus on the performer's body, expressions instead of set, props and costumes. A raised stage is used in the proscenium theatre. So that it makes it easy to maintain the distance from the spectator. But the Third theatre provides openness to the spectator.

4. **Movability, Springiness and Reasonable**

As Third theatre can shift from one place to another, it is known as movability of third theatre. Third theatre don't need heavy set-up, spotlight, furniture, costumes etc. Because of that it becomes movable. Third theatre is having springiness. Easily plays can continue anywhere. It does not require a particular stage. It can be arranged at any place where people can come and join easily without waiting. It helps to minimize the cost of theatre as it can be offered freely. It is cheap or reasonable. Sircar aways trust in the human relationship instead of the relationship between buyer and seller. He believed that theatre is a human act. It is for the sake of earning money as its an art.

5. Approach towards Acting

Instead of set-ups, costumes the Third Theatre focuses on acting. In the third theatre set-ups are prepared with the combined efforts of human beings. Human body is only focused as it's more important. Workshops are conducted for the free flow of action games. Performers are trained through these workshops. Only copying movements, expressions and certain stage voices is not sufficient. So the performers are trained to give more from within. The original expressions are there in the third theatre. Third theatre is free from constraints such as realistic depiction. Sircar motivated the performers to use movements, rhythms, mime, formations and expressions. These aspects of the actor play the role of text.

6. Theatre serves as a servant of Nationalism

Within the study Sircar observed that, there is existence of two different cultural trends in the areas of India viz urban and rural lives. These are parallel to each other. As well as these are giving rise to fundamental dichotomy. Basically he was from Calcutta and from a middle class family. Foreign culture based on English education. It motivates repressing, changing, buying etc. Also recommend for sale the real culture of the country. Sircar was well aware of the urban conscience of this city. Also he was familiar with middle class life. So he always tried to find the middle class mindset of Calcutta. He produces plays expressing the dichotomy of rural and urban lives. He wanted to create a link between rural and urban lives through the third theatre.

7. Theatre performs as a Device of Political Ideology

In the 1940s Sircar was an active member of the undivided communist party. That was the decade of Independence. After that he was suspended from this. Then also he continued with organized politics. In the 1950s he left politics forever. But his political ideology has not changed. He said that the party disappointed him but the ideology of Marxism has kept him alive. He had faith in Communism. His aim was to work for the society. He wished to make the world change. He has projected the estrangement of the middle class to the peasants' life as a Marxist progression through his productions. It is best outlined in his play Hattamalar Oparey in the year 1977. The story of two thieves is projected through 'Kena' and

Becha. Obviously symbolic of the evils of capitalism chance upon a land of no money those were trying to operate according to the Communist principle of each to the best of his ability. It was as per the needs. After many false tries they feel guilty and give up all their unethical ways. They started to live in a new place. One started to work as a mason and another as a Gardner. Hattamala ended with the chorous song, "We'll share what we have together. Come, let's share everything together."

4.4.4 Alternate Theatre

In 1960s the strong reaction was reflected against the mainstream of theatre. It was stimulated by a wave of political protest around the world. Due to visits by French and American avant-garde companies, an upsurge of "alternative culture," There was an abolition of the lord chamberlain's powers of censorship in the year 1968. Following the example of the Traverse Theatre in Edinburgh, a profusion of "fringe" theatres sprang up in converted cellars, warehouses, and the back rooms of pubs. Rock music, Dada, and Antonin Artaud. These were the inspiration for groups such as the People Show, Pip Simmons Theatre Group, and Ken Campbell's RoadShow etc. Other companies were more politically motivated. Few of them were Foco Novo, Portable Theatre, 7:84, Belt & Braces, and CAST. From these came several major dramatists. Some of them were Howard Brenton, David Hare, Trevor Griffiths, and David Edgar etc. These became integrated into mainstream theatre in the end of the 1970s. Although most frontier plays quickly disappeared without a trace. Whereas several successfully transferred to London's West End. Indeed. The fringe continued to provide an important boost for the British theatre.

Subsidies from Government

From 1940 the State aid for the British theatre was started for the formation of the Council. Even it is for Encouragement of Music and the Arts (CEMA). From this, the Arts Council of Great Britain was created in 1946. The aim of this was to provide "State support for the arts, without State control." It soon became instrumental in developing vital arts communities in London and throughout Great Britain. It was initiated to foster generations of new dramatists. Also to support fringe, touring, community, and repertory theatres. The budget was more as compared to the previous budget. Of the 1960s. An explosion in new theatrical works during the 1960s. The 1970s was in part the result of the funding priorities of the Arts Council. In the 1980s, however, successive governments favoured only the largest companies. In the 1990s—when the Arts Council of Great Britain was split into individual councils for England, Scotland, Wales, and Northern Ireland—competitive funding through profits from the National Lottery. It was a more important source of funds for theatrical companies. It was the sponsorship from the private sector to overcome revenue shortfalls.

4.5 LET US SUM UP -

Drama has a grand ancient history in India. Rabindranath Tagore is the first major playwright. He has invested Indian English drama with lyrical excellence, symbolism and allegorical significance. After that many more playwrights have contributed to develop Indian thatre such as Vijay Tendulkar, Bharatendu Harishchandra, Badal Sircar etc.

Directors are skilled professionals who are in charge of the overall process of filming, editing, and presenting. Their job is to give directions or code of conduct to the team involved. Directors are primarily responsible for visualizing and making the visualization a reality via filming and guiding the film crew, designing team, and all the creative aspects of filmmaking.

Various directors have contributed to make this field prosperous. Some of them are discussed in this unit viz Vijaya Mehta, Damu Kenkare, Ratan Thiyyam and Satyadev Dubey.

4.6 UNIT END EXERCISE

Q.1 Discuss in detail the contribution of Ravindranath Tagore as an Indian Playwright.

Q.2 Discuss in detail the contribution of Vijay Tendulkar as an Indian Playwright.

Q.3 Discuss in detail the contribution of Bharatendu Harishchandra as an Indian Playwright.

Q.4 Discuss in detail the contribution of Badal Sircar as an Indian Playwright.

Q.5 Explain the role of Vijaya Mehta as an Indian Director.

Q.6 Explain the role of Damu Kenkare as an Indian Director.

Q.7 Explain the role of Ratan Thiyyam as an Indian Director.

Q.8 Explain the role of Satyadev Dubey as an Indian Director.

Q.9 State and explain various new trends in theatre.

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DRAMA AND ITS THEORIES: INDIAN AND WESTERN

Unit Structure:

5.0 OBJECTIVES

After reading this unit, the student will be able to:

- ✓ Explain the Indian concept of drama
- ✓ Elucidate the Western concept of drama
- ✓ Describe the elements of drama according to Indian dramaturgy
- ✓ Discuss the elements of drama according to Western dramaturgy
- ✓ Illustrate the dramatic structure according to Western dramaturgy
- ✓ Discuss various 'isms' in relation to Drama

5.1 CONCEPT OF DRAMA - INTRODUCTION

The oral tradition of Greek theatre and the religious and social life of the Athenians are the sources of modern Western drama. Whereas Indian drama originated in the second century BC, about 5,000 years ago. With time, dance drama replaced this early stage of performative behaviour, which in turn made way for formally written and performed dramas. This unit intends to focus on the concept of drama and, later emphasizes the elements and structure of drama according to Indian as well as Western dramaturgy. Further, it continues on to briefly cover the "isms": realism, naturalism, symbolism, and expressionism in relation to drama. So, it is crucial to first understand "what is drama?"

Drama: General Concept

The term "drama" is derived from the Greek terms 'δρ□μα'(drâma)) that mean 'an act, a play or a deed' and 'δράω'(dráō) that imply 'to do, to take action'. It has been used since the time of Aristotle (c.335 BCE). The term 'drama' refers to a well-written, unified plot that is presented in action.

According to **Merriam-Webster dictionary**, "A drama is a composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance."

A Shorter English Dictionary defines drama as "a composition in verse or prose and verse, adapted to be acted on the stage, in which a story is related by means of dialogue and action and is represented with accompanying gesture, costume and scenery as in real life."

A drama, in literature, is an account of a fictional or real-life event that is performed using dialogue that has been written either prose or poetry form. "A true play is three dimensional; it is text that walks and talks before our eyes," asserts **Marjorie Boulton**.

According to **Peacock**'s (1957) theoretical definition of drama, "there must be an action, that is that events and events must be presented with accompanying tension, sudden change, and a climax. There must be a fundamental message that resonates with the spectator's mind and heart, whether it is religious, moral, emotional, or psychological".

The following key points might be made in order to clarify the meaning of the word "drama" after looking at the aforementioned scholarly interpretation.

- Drama is a literary work that includes conflict, action, crisis, and emotion and is intended to be performed on stage in front of an audience by actors.
- It is a piece of text with dialogue that is artistically presented through acting.
- It is a type of composition intended for theatrical performance in which actors play the parts of the characters.

- It provides characters together with a natural and convincing qualities, making it appealing, impactful, and real.
- A drama, in essence, creates a live setting where the characters are real and tell the story naturally.
- Drama cannot ever be studied solely from a literary perspective. It must be understood in light of the stage and the theatre.
- Dramas take place within the boundaries and structures of space and time. Its unique, intricate connection to time sets it apart from other forms of literature.The narration of events that occur in the past, present, or future is the focus of narrative art. But as a performing art, along with music and dance it has its existence in time. It is therefore a temporal act.
- It has several similarities with a short story, notably characters, a plot, a setting, and symbolism. However, there is a distinction between a short story and a drama as the previous is not intended to be played in front of an audience, whereas a drama is.

In the following subunits, the concept of Drama from Indian and Western perspective is discussed in depth.

5.1.1 Indian Concept of Drama

From an Indian or Western perspective, drama cannot be reduced to a single concept. Dramatic elements and related concepts have progressed and changed over time along with the evolution of drama as an art form. Therefore, it is crucial to comprehend both the concept of drama and the pertinent history in order to fully grasp it. This will assist in comprehending the concept more clearly.

History of Indian drama dates back to the ancient Vedic period. Indian drama evolved as a narrative art form that incorporated acting, dance, and music. Recitation, dancing, and music were all performed on stage. The essence of drama and theatre from the Vedic era can be found in the Ushas Suktas, Sarma-pani, Indra-indrani, Yama-Yami, and Pururava-Urvashi passages of the Rig Veda. The Natyashastra of Bharat Muni states that Brahma combined materials from the four Vedas to construct the Natya Veda for the amusement of Gods. The first formal treatise on dramaturgy, known as Natyashastra, was composed between 200 BCE and 200 CE by Bharata Muni, who is considered to be the father of Indian drama.

The repository of Sanskrit in India seems to be where Indian drama's history began and developed. Hinduism has a significant influence on traditional Indian drama, which was created locally by artists and performers and is not a replica of the western inflow. Classical Sanskrit Theatre, the oldest form of drama and theatre still in existence, has a significant influence on the development of Indian drama. The Sanskrit grammarian Panini's writings from the fifth century BCE contain aphorisms on acting, and Kautilya's treatise on statesmanship, the "Arthashastra", which is written in fourth century BCE, also makes mention of actors, dancers, mummers, theatrical companies, and academies.

Thus, the origins of classical Indian drama are most likely older than the Gupta period which existed from the early 4th century CE to late 6th century CE. During Gupta period, the majority of literary works are intricate, multi-layered works that present and engage in contradictory philosophies of life and art. The earliest existing works are fragments of plays written by the Buddhist poet Asvaghosa. Drama became a sophisticated genre of popular literature during the Gupta era. There were performances of the dramatic romances of Kalidasa and the political drama "Mudraraksaas" by Visakhadatta. The works of dramatists like Sudraka, Bhasa, Bhavbhuti, Harsha, and Kalidasa help shape Sanskrit drama. Because of their literary talent for presenting characters, situations, and plots in their own distinctive ways, they have endured for thousands of years. Nearly all of the great Sanskrit playwrights enjoyed royal favour, belonged to royal family, or even were kings.

The Sanskrit term "nataka" derives from the root "nata," which in Sanskrit means dancer. Other names for drama include Rupaka, Drishyakavya, and Preksakavya.

According to **Bharata Muni**, "Drama is a replica of human behaviour that portrays many circumstances and is rich in various emotions. This pertains to the good, bad, and neutral behaviours of mankind and provides all of them with bravery, amusement, happiness, and counsel".

The Natyashastra by Bharat Muni is a fundamental guideline for dance and theatre, particularly Sanskrit theatre. The Natyashastra classifies plays into two main categories: Natakas and Prakarana. Prakarana focuses more on everyday life, whereas Natakas is concerned with gods, kings, and mythology. Lokadharmi and natyadharmi are the two main types of Hindu plays, according to theNatyashastra. The drama in Lokadharmni is more realistic because it depicts real-world events and human behaviour on stage. Indian drama in the Natyadharmi style, which explicit symbolism and visually striking storytelling.

Dr. M. RameshworSingh (2019) in his research article "Bharata Muni's Natyashastra: A Comprehensive Study establishes the characteristics of Sanskrit drama. Such as:

1. It is composed of sacred material.

2. It is meant for an audience that is well-versed in the performance tradition.

3. It is performed by members of the highest rank in the caste system, i.e., priests.

4. It requires special knowledge and skill to execute.

5. A complete understanding of dance, music, recitation and ritual language is a must.

6. Training is a hereditary process descending directly from God, and passed down from father to son.

7. It must be performed on consecrated ground.

8. It serves a dual purpose – to educate as well as entertain.

Accordingly, Indian drama and theatre have a religious heritage with its Greek equivalent. The Ramayana and the Mahabharata, the two greatest Indian epics, made significant contributions to the performing arts in antiquity. The Natyashastra of Bharata Muni demonstrates how theatre arts are used during festivals and public gatherings.In Indian drama, several techniques such as acting, speech, poetry, and music are employed. Recitations, dance, and song were employed to transmit local history, society's ethos, and other themes in its early development stages as a narrative form of art. It is based on impromptu creativity that arises in circumstances where the intensity of expressions and natural emotions is generated from the social structure rather than from any classical or grammatical basis. Almost invariably, traditional theatrical performances take place during religious celebrations, ritual offerings, gatherings, and prayers. It depicts the behaviours, viewpoints, social awareness, and emotions of regular people. It combines entertainment with religious rituals.

India has developed a style of **dance drama** that is a form of comprehensive theatre through its classical and folk traditions. A complex gesture language used by the performer to dance out the drama surpasses the subcontinent's multilingualism due to its worldwide appeal. Certain classical dance-drama genres, like as kathakali, kuchipudi, and bhagavatha mela, retell well-known Hindu mythological tales. Actors and dancerswere granted unique places of distinction during the magnificent period of the Hindu rulers in the first eight centuries CE. For instance, the raja of Kottarakkara, who ruled over one of the states in South India in the 17th century, created the Kathakali dance-drama. The influential peshwas of the Maratha state supported the tamasha folk theatre in the 18th century. The maharaja of Banaras (Varanasi) continued this practise in the 20th century by sponsoring and producing the magnificent Ramlila, a 31-day cycle play on Rama's life that he saw each night while sitting atop his majestic elephant. More than 30,000 people attended special events.

It is essential to highlight **regional and folk dramas,** before we conclude our discussion of concept of Indian drama. Soon after its formation, all theatre and performances of drama in public locations were outlawed by Islamic conquerors. In order to preserve stories and narratives in their communities, Indians started performing drama privately in their villages. The Sanskrit theatre, which had previously been a national phenomenon and was now divided into a broad range of regional forms that were essentially village arts, made a triumphant comeback in India around the fifteenth century. These regional dramas evolved their own distinctive presentation style. To serve the requirements of its people, each spoke the language of the area. Naturally, these theatrical genres remained confined to their respective geographical areas. Almost every region of India created its own theatre form between the 15th and the 19th century, and many of these like bhavai,Bhaagavata Mela, Nautanki are still in existence

today. Although the execution, costume, make-up, staging, and acting styles of these regional forms vary significantly from one another, there are some general similarities. The dance component, for example, is frequently emphasized in southern Indian forms like Krishnaattam from Kerala and Yakshagaana from Karnataka, while Jatraa from West Bengal, Tamaasha from Maharashtra, and Bhavai from Gujarat place more emphasis on spoken words.

Indian drama survived and flourished again. Indian culture depends heavily on theatre, which has remained relevant in the theatre world longer than any other culture over the previous 5000 years.It is worth mentioning that India's performing arts are magnificent because they constantly change while simultaneously remaining constant. It maintains a connection to the earliest practices and traditions of theatre.

5.1.2 Western Concept of Drama

The history of dramatic literature in Western culture is referred to as the "Western theatre," and it comprises works from many languages, countries, and geographic areas, such as English, French, Greece, German, and so on.Western theatre began in Greece's capital city of Athens more than 2,500 years ago. The ancient Athenians, who lived between 600 and 200 B.C., developed a theatre culture whose structure, methodology, and terminology have endured for two millennia. They also produced plays that are today regarded as some of the masterpieces of world drama. Given that there have only been two other historical theatre periods that can be compared to the magnificence of ancient Athens—Elizabethan England and the twentieth century—their accomplishment is absolutely extraordinary.

Aristotle's 'Poetics' is the first major text of Western drama theory. Aristotle stated that the dithyramb was the origin of Greek drama, or more specifically, Greek tragedy. Dithyramb is an exchange between the lead singer and the chorus occurred during this choral tribute to the god Dionysus. Thespis, the dithyramb's main singer, reportedly invited an actor to join the chorus at the Dionysia in 534 BC, during the reign of Pisistratus, thereby making the way for prospective dramatic action. Eventually, more actors are introduced and Greek drama was evolved.

To understand the concept of western drama, lets focus on some of the key characteristics of Greek dramas.

In general, **the chorus** is given more importance in the earlier Greek dramas than in the later ones. The chorus serves to highlight the personalities and circumstances of the characters as well as to offer ethical perspective on the action in Aeschylus' outstanding works. The choruses in Aeschylus' plays contain a lot of his most exquisite poetry. Because there were more performers, dramatic conflict between people became more important than cultural issues and ideologies.The majority of the dramas consisted of **lengthy monologues and songs**, though these were made more dramatic by the dancing of chorus.

This focus on interpersonal communication was accompanied by a clear inclination toward **realism**. Greek dramas feature ordinary, non-divine individuals, and gods are introduced more as plot devices than as visceral symbols of omnipotence as in the case of Medea, 431 BC, which employs a *deus ex machina*. The classical harmony between the divine and human, the realistic and the symbolic, is best exemplified in Sophocles' dramas.

The **unity of action, place, and time** referred to as the three unities is one of the fundamental principles advocated by Aristotle. To put it simply, the unity of action principle states that the action shown in a play should closely reflect the circumstances under which it is staged, the unity of place principle states that the action should take place only in one location, and the unity of time principle states that the drama only be performed for two or three hours. Hence, Greek tragedy typically attempted to make the action complete in itself, without superfluous details, and in a single location. Most of the action, especially murders and other tragedies, occurred offstage due to the lack of scene changes and the scarcity of performers.

Greek dramas extensively used **masks** for performances. Thalia, the Muse of comedy, and Melpomene, the Muse of tragedy, are two of the classic masks of drama that represent them: the laughing face and the crying face. Over time, the masks of actors and chorus gained expressiveness owing to their standardization of character types i.e., old king, young king, soldier, etc. The masks also made it easier for the vast audience to distinguish the facial features and increased the plausibility of male actors playing feminine characters.

The **satire** of Old Greek Comedy was intense. It was distinguished by wildly imaginative content in which the chorus might stand in for birds, frogs, wasps, or clouds. They use a grotesque, vulgar, and humorous tone that could nonetheless accommodate poetry of great lyrical beauty. The performers' clothes, which included jerkins with padded stomachs and enormous phalli. Masks were worn, like in tragedy, but they were exaggerated for humorous effect.

The analysis of Greek drama reveals how the theatrical ritual function affects drama and performance. The Romans' adoption of Greek tragedy and comedy resulted in the loss of this ritualistic element. Roman playwrights Plautus (c. 254–184 BCE) and Terence (c. 186/185–159 BCE) created clever yet distasteful comedies. Western drama had a new beginning in the medieval church, and, again, the drama has ritualistic role in society. The authors of Medieval dramas provided their audience with several, intimate dramatizations of the Bible story rather than a single, large-scale communal experience. They combined amazing events with instances of extraordinary simplicity in their stylized and alliterative poetry, capturing regional specifics, identifiable behavioural cues, and the humour and harshness of mediaeval life.

In the 16th century, England and Spain provided conducive conditions required for a drama like: both public and private playhouses, imaginative

audiences, a flourishing language that encouraged lyrical expression, a boom in professional performing companies, and a straightforward but adaptable stage. All of these elements worked together to give the playwright the chance to develop a fresh, experimental drama of remarkable interest. Elizabethan dramatists frequently mixed up their styles. The end product was an interesting and experimental body of drama. A variety of novel techniques were tried, including combining humour and passion, shifting focus and perspective by switching back and forth between verse and prose, extending the use of the popular clown, exploiting the implicit double standards created by boy actors playing female roles, examining the role of the actor both in and out of character, but most importantly, developing an incredibly adaptable dramatic poetry.

The scenery, characters, language, and subject matter in seventeenth and eighteenth centuries dramas were idealised and highly stylized. An important development in the drama in the seventeenth and eighteenth centuries was the emergence of "Patent" theatres and small playhouses. Dramas from the nineteenth and twentieth centuries are distinguished by the proscenium or picture frame stage, which is designed such that the audience views the play as it would a picture. The scenery is detailed and accurate. Thanks to new technologies, elaborate stage props, lighting, and sound systems are now possible. As time has gone on, dramatic power has increased, artistic skill has improved, and situations have become more secular and universal. Western theatre evolved into a more globally unified form during the 20th century, particularly following World War I, and less as a result of distinct national literary traditions. Important dramas continued to be influenced by realism, naturalism, expressionism and symbolism (which will be covered under 5.3) throughout the century.

Check your progress:

1. What is Drama? Enumerate key feature of Sanskrit Drama.
2. Which are the dominant characteristics of Greek drama?

5.2 ELEMENTS AND STRUCTURE OF DRAMA

According to A Glossary of Literary Terms by M. H. Abrams (1971), "Drama is a composition designed for performance in the theatre, in which actors take the roles of the characters, perform the indicated action and utter the written dialogue". Actors, dialogue, setting, plot, and action are thus the key elements of a drama. It is primarily intended to be performed on stage. The elements and structure of drama are discussed in detail from the perspective of both Indian and western dramaturgy in following sections. Before moving on to the discussion of the elements and structure of drama according to Indian or western dramaturgy, it is essential to understand the term 'dramaturgy'.

Dramaturgy: meaning

Dramatourgos, a compound term that originated in Greek, originally denoted a playwright or play composer. According to Aristotle, the root verb, which simply meant "to do" or "to make," is the origin of the word

"drama." The second morpheme, "tourgos," was derived from the Greek word "ergo," which meant "working together" or "composition".Thus, the term "dramatourgos" originally just referred a person with the ability to sequence many dramatic actions in a meaningful and thorough manner. But now, the study of dramatic structure and how the primary components of drama are portrayed on stage is known as dramaturgy. Dramaturgy is a thorough examination of the context in which the drama is set. It provides comprehensive exploration of the following points:

- ✓ The physical, social, political, and economic context of the action;
- ✓ The psychological foundations of the characters;
- ✓ The various metaphorical interpretations of theme in the drama; and
- ✓ The technical assessment of the drama as a work of literature focusing on each aspect like structure, rhythm, flow, and even individual word choices of characters.

Thus, the ability to recognize and analyze each element of dramatic structure is necessary for dramaturgy. The discussion that follows includes information on the elements and structure of drama from both Indian and Western dramaturgical perspectives.

5.2.1 Elements of drama according to Indian dramaturgy

Bharata Muni, who is recognized as the father of Indian dramaturgy, referred to Indian drama as The Fifth Veda. The Natyashastra of Bharata appears to be the first work to systematically develop and create the art of play. It describes ten types of plays, ranging from one-act to ten acts, and covers all aspects of classical Sanskrit literature. Bharata covers practically every aspect of stagecraft in his Natyashastra, which includes music, stage design, make-up, dancing, and every other part of Indian drama. The growth and development of Indian drama, has gained a significantly new dimension because of Natyashastra's kaleidoscope approach. In addition to providing suggestions on what should be depicted in a drama, the Natyashastra also outlines the proper methods for doing so.

The Natyashastra, a treatise on dramaturgy,consolidated the traditional structure, form, and style of performing and staging with aesthetic guidelines. Bharata Muni identified main modes for the success of a theatre production: speech and poetry, dance and music, actions and emotions. Bharat is to the Indian people what Aristotle is to the Greek when it comes to the form, technique, and subject of drama.Following is a detailed discussion of the numerous elements of Indian drama especially traditional Sanskrit Drama:

Plot in Indian Drama

The sequence of events in a drama are referred to as the plot of the drama. A plot is basically the weaving of a line of thought and a sequence of incidents that connect to what occurs rather than what it signifies. The plot is typically structured into acts and scenes, and the action and movement in the play start with the first entanglement and continue through various activities in the middle, reaches to its finale by resolution. For different

types of dramas, the interest sparked by the plot has its highs and lows of variance. But overall, all drama displays the beginning, middle, and end of the drama's plot.Bharata's the Natyashastra discusses the plot and organisation of the underlying text that supports the performance art under chapters 14 to 20. Sanskrit parody theory, musical metre, and expression language are some of the topics covered in these parts.

Abhinaya (acting)in Indian Drama

Everything is affected by how well or poorly a performance is done. According to Natyashastra, a play that is superior in significance or meaning becomes beautiful to the audience when brilliantly performed, but a play that is inferior in significance or meaning confuses and loses the audience when played poorly. A substantial part of the Natyashastra and the other Indian dramaturgy literature both discuss actor training in verse. He asserts that abhinaya (acting) consists of rasa (flavors), bhava (emotions), and sangita-nritya (music and dance). Bharata divides acting into four categories:

1. Acting with the body (angika), which includes gestures and motions
2. Acting through speech (vakaya), relating to voice intonation, recitation and singing.
3. Acting through emotional cues (sattvika), which include outward displays of emotion like tears.
4. Acting through accessories (aharya), including makeup, costume, jewellery and propsto enhance one's acting.

The best actor training promotes the actor's growth as a person and raises his or her consciousness, enabling the actor to articulate thoughts from a higher state of consciousness. Acting is more than just physical skills or recited lines; it is also emotional communication and the manifestation of the text's underlying meaning and levels of consciousness. The Natyashastra's chapters 8 through 12 cover specific instruction on acting gestures and movements as well as their performance and importance.It is worth noting that Indian classical drama never prohibited female actors to perform the roles. On the other hand, there was ban on female actors in western classical drama. Even there are several verses on training women in the performing arts in the Natyashastra.

Rasas (aesthetic elements) and bhava (emotions) in Indian Drama

The idea of Rasa, as created by Bharata, is referred to as the essence of art. It is the heart, the soul, the nucleus of each work of art, and is interpreted as the relationship between the artist, the art, and the audience. Rasa is a crucial aspect of Sanskrit drama as the audiences' refined emotional response evoked by the drama. Rasa can be classified into eight different categories: erotic (Sringara), comic (Hasya), pathetic (Karuna), furious (Raudra), heroic (Vira), terrible (Bhayanaka), odious (Bibhatasa), and marvellous (Sringara) (Adbhuta). The elements of the aesthetic experience of art are divided into these eight categories.

In addition to rasas, Bharata categorises bhava (emotions) in a serious manner, using terms like sthayin (fundamental) and sancari or vyabhchari (associated). The eight sthayin bhavas are love, humour, compassion, horror, the heroic, fear, repulsion, and wonder.he thirty-three sancari or vyabhicari bhavas are dejection, lassitude, suspicion, envy, infatuation, exhaustion, laziness, helplessness, anxiety, confusion, reminiscence, boldness, bashfulness, fickleness, pleasure, excitement, sleep, frustration, pride, sorrow, impatience, forgetfulness, dream, awakening, intolerance, dissimulation, ferocity, desire, illness, insanity, death, fear.

Dialogues in Indian Drama

The word selections of the playwright and the performers' enunciation of the lines are referred to as dialogues in Indian drama. In addition to delivering exposition and characterizing the various characters, the language and discourse used by the characters advance the plot and action. The art of speech and expression in the performing arts is discussed in chapter 18 of Natyashastra. In summary, dialogues contribute to the theme as well. One unique aspect of later Sanskrit drama is its bilingual nature. The protagonist who belongs to upper caste like the king or the brahmin spoke in Sanskrit whereas characters from lower sections of society like soldiers, servants etc. spoke various Prakrit language.

Characters in Indian Drama

These are the people that the drama portrays as being involved in the plot. In the drama, every character has a unique personality, age, appearance, perspective, socioeconomic background, and language. Characterization is the process through which an actor performs a role and uses their acting abilities to develop a character in a drama.Indian drama generally includes characters like Sutradhar – director, Natyak-hero, Nayika-heroine and Vidushak-jester. Sanskrit drama does not highlight the tragic ending of characters because in Hindu cosmology death is not and end but a way to achieve spiritual liberation from the cycle of life or rebirth.

Music and Dance in Indian Drama

In Indian drama, the tone, rhythm, and melody of the speeches are referred to as music. Music can refer to the melodic elements of music compositions, such as in musical theatre, or it can also refer to the rhythm of conversation and speeches in a play. Songs, instrumental music used as a play's underscoring, sound effects, and actor voices are all examples of how music may expand its sphere of influence. In the musical aspects, the songs are sometimes employed to advance the plot and raise the tension in the narrative.

The use of music in theatre is covered in the Natyashastra. The topics of jati (melodic kinds or matrices), sruti (microintervals), svara (notes), grama (scales), and murcchana (modes or ragas) are covered in chapter twenty-eight. In chapter twenty-nine, stringed instruments like the vina are discussed. Vocal music is also distinguished from instrumental music and further divided into two categories: giti, or "song," which has lyrics, and

varna, or "colour," which uses solely syllabics. Music and dance enhance the meaning of the performance by incorporating the two fundamental components, rasa and bhava. In his work on Indian dramaturgy, Bharata discusses rasa and bhava in great detail.In his work on Indian dramaturgy, Bharata discusses the role of song and dance to display rasa and bhava in great detail.

Spectacle (Aharya Abhinaya) in Indian Drama

Each play has its own distinct and special character traits, including behaviours, attire, and language. When a writer makes decisions about the realm of the play, such as the types of people, historical eras, locales, language, characterization techniques, symbolism, and themes, these decisions are often influenced by their writing style. The same has been discussed in chapter 21of the Natyashastra, which is devoted to Aharya Abhinaya. The topics of makeup, costumes, props, masks, and simple stage decorations are addressed.The text includes 10 different types of plays and discusses each one's notion of storyline, costume, and makeup in detail.

Audience of Indian Drama

Since a live audience has a significant influence on how dramas are created, theatre requires an audience. An audience's physical presence can alter a performance by motivating the actors and generating a wide range of expectations. As a result, authors factor in the audience's impact rather than the quiet reaction. In order to appeal to the audience and deal with issues that they can relate to, the majority of classic Sanskrit dramas are created with this in mind.

Bharata's the Natyashastra discusses the reaction and participation of the audience in drama in the first chapter. The audience members come from all social strata without distinction, but they are expected to have at least a basic understanding of theatre appreciation. This is due to the possibility that they will react to the art in an appropriate way as an empathic 'sahridaya'.

Prekshagriha (auditorium) in Drama

The standards for prekshagriha, or auditorium, are laid forth in the second chapter of Natyashatra. It shields the performance from any difficulties brought on by the forces of evil nature, evil spirits, animals, and people. It claims that the medium-sized rectangular room, which can accommodate supposedly 400 spectators, is great for visibility and audibility. Bharata also recommends square and triangular halls, as well as smaller and larger structures, each half and double this size. Given the nuanced eye movements and other facial expressions that Bharata detailed in the second chapter of Natyashastra, his concept for an intimate theatre was suitable.

Natyashastra describes drama and the art of theatre as having the purpose of restoring human potential and an enlightened life. It goes into great

detail to discuss the strategies available in dramatic arts to accomplish its objectives. The book outlines four ways for actors to interact with viewers: words, gestures, clothing, and aharya (makeup, cosmetics), all of which should complement the mood implied by the drama. The text examines the specifics of stage design, positioning the performers, the relative locations, movement on stage, entrance and leave, change in background, transition, and things presented, describing the stage for performance arts as the sacred place for artists.

Other elements seen in contemporary Indian drama include symbolism, designs, visual components, contrast, etc. The audience will discover a combination of all the elements mentioned above in the majority of dramas now being exhibited, as most dramatist tend to use a little bit of each feature.

5.2.2 Elements of drama according to Western dramaturgy

Even though theatre as a cultural practice is incredibly diverse, all plays share some elements. Drama communicates to us in what seems to be a universal language through story, characters, emotions, and challenges. This "universal dramatic language" is understood not merely across different cultures or age groups, but throughout centuries as well. There is something in the stories that resonates with and makes sense to us, even though Shakespearean English can be a little challenging to understand. Therefore, it makes sense to question how the universal language of theatre functions and what elements make it up.

Aristotle (384-322 BCE) was the very first Western dramaturg, even though Aeschylus wrote the first Western play. Aristotle's book Poetics was the first Western work to seek to describe the formal rules of well-structured theatre. Aristotle dissected every element of a successful dramatic production in an effort to discover the ideal formula. Drama became one of the subjects that Aristotle explored in depth. He reached to the conclusion that drama has six elements: Plot, Character, Thought, Diction, Melody, and Spectacle. Each of the elements will be briefly discussed below, along with how it relates to a drama.

Plot - "Mythos"

Aristotle defines plot (mythos) as "the arrangement of the incidents" in The Poetics and views it as the most crucial component of theatre. A plot must contain all of the required components, including a compelling and logical beginning, middle, and end. The incidents must be arranged in such a way that the cause-and-effect chain reaction (desis) leads to the climax and eventually to a realistic and internally consistent unwinding (lusis). A successful plot comprises reversal (peripeteia), recognition (anagnorisis), and the scene of suffering (pathos), and it has all the ingredients in the right order. This results in a cathartic release of emotions. In the early Aristotelian model, the dramaturg is most concerned with the plot and the order of the incidents, or dramatic structure.

According to Aristotle, a play's plot depicts a "reversal of fortune," meaning that things may begin well and turn out bad as in most tragedies or adversely and turn out positively as in most romantic comedies.He asserts that plot lays the groundwork for the theatre. It is similar to life in that it is made up of a series of actions that produce outcomes. So, it is mostly the plot that makes a story

Character - "Ethos"

For Aristotle, the characters in a drama are secondary to the plot. Characters are the plot's operatives. The reasons (motivations) behind the plot's occurrences are provided by the characters. The major purpose of characters is to portray particular morals or qualities (i.e., their character) and how those morals or qualities influence the course of the plot and there must be consistency in character.They act as a catalyst for conflict. This provides us with a certain perspective on the features that are good or terrible, how they can result in good or bad. The "reversal of fortune"—in Aristotle's opinion, the primary "purpose" of the plot—is directly influenced by a character's personality or decisions.

Thought - "Dianoia"

The theme of a drama is that thought. Andramatist may have been inspired to write the piece by a particular thought, recognition, or realization, which is then threaded throughout the plot. Uncertainty, for instance, is one of Hamlet's themes. In a drama, characters typically make comments about or pose questions about the theme, inspiring the audience to do the same. The writer conveys particular themes through the use of images and the positioning of performers in a scene.

Diction - "Lexis"

Aristotle used the term "diction" to refer to the language used to convey the story. Information may be communicated verbally (via song or speech) or nonverbally (facial expressions).Aristotle believed it was crucial for a piece of writing to maintain the right balance between poetic and prosaic language. He advises against using exaggerated diction in his work Poetics. He desires a combination of poetic language (metaphors, simile etc.) with everyday language. Regular speech clarifies, poetic speech is beautiful and provokes thought, but both must be used in tandem.

Melody - "Melos"

Melody is a term used to describe the use of music in the story. The chorus in ancient Greek plays offered commentary on the action and occasionally danced and sang.The natural progression of events is frequently referred to as melody. Similar to a piece of music, a plot must have a specific flow to "function" well.

Spectacle - "Opsis"

Aristotle defined diction as the language used to tell the story. Spectacle describes the visual style of a drama. In a drama, elaborate clothes and

finely crafted set pieces promote audience engagement. The scenery, costumes, and special effects used in a performance are all forms of visual elements that make up the spectacle in a theatre. Additionally, it describes how some dramatic elements, such as settings and costumes, are developed. Naturally, a piece of art cannot be pure spectacle. Additionally, there must be a compelling plot.

Aristotle's six elements of drama are still very important and relevant, and current age drama still includes these fundamentals. There are some similarities between **Indian and Western dramatic traditions**, such as the plot being primarily focused on historical and mythical figures, the play being divided into Acts and Scenes, the use of the Chorus, and the development of stock characters. The basic purpose of drama, according to Aristotle, is to impart knowledge and build character. While Bharata views plot as the body rather than the essence of a drama, Aristotle views it as the soul of a tragedy. In accordance with Aristotle's six components of tragedy—plot, character, thought, diction, melody, and spectacle—mentioned in Chapter VI of 'Poetics', Bharata's Natyashastra is made up of vastu (plot), neta (hero), rasa (flavour), laksana (signs and symptoms), alamkara (artistic frills), nritya-sangita (dance and music), and Abhinaya(acting). Another point of difference between two traditions is that there is the absence of tragedy in the Indian dramatic tradition, which was much appreciated in western dramatic tradition. Apart from it, Greek drama comply to the rule of three unities of time, place and action; this is not strictly observed in Indian drama where the action shifts from earthly places to heaven and also story occurs across a time span of some years as in Ramayana or Mahabharata.

5.2.3 Structure of drama according to Indian dramaturgy

Dramatic structure is like the skeleton of a text. Dramatic Structure relates to the style of drama and the manner in which the plot is presented, the characters are portrayed, and/or the themes are addressed. The order or sequence in which the play develops on stage is referred to as the structure in theatre.

The classic Sanskrit drama's narrative structure consists of five phases that lead to the events being depicted finally culminating in a conclusion.

- The main event is the "origin" (mukha), which plants the plot's initial seeds of action.
- The second is the "incident" (pratimukha), which advances the story by displaying both favourable and unfavourable circumstances.
- The third is "germ" (grabha), where positive deeds appear to get one closer to the goal (phala).
- The fourth state is "crisis" (vimarsa), in which negative deeds appear to dominate positive ones and deviate significantly from the original goal.
- The play's "completion" (nirvahana), which combines all of the stories together and brings them to a clear end, is the fifth act.

5.2.4 Structure of drama according to Western dramaturgy

Dramatic structure refers to the overarching framework or procedure the dramatist uses to organize the dramatic material or action in its domain. Aristotle outlined the ideal structure and plot of a successful play in his discussion of tragedy. Aristotle believed that the plot should have a beginning, middle, and end and should adhere to a basic three-act structure. He named it as protasis, epitasis and catastrophe. There should be a convincing rationale for why the hero fails. The ultimate purpose of a tragedy is to create catharsis by invoking fear and pity in the audience.

Horace, a Roman theatre critic, advocated five act structure and advocated that a drama should not be longer or shorter than five acts. Then later in 1863, German playwright Gustav Freytag came up with a pyramid diagram after his extensive study of 5 act dramatic structure. According to **Freytag's pyramid**, a story's plot is divided into five sections: Exposition (originally termed introduction), Rise, Climax, Return, or Fall, and then a Catastrophe, dénouement, resolution, or disclosure."
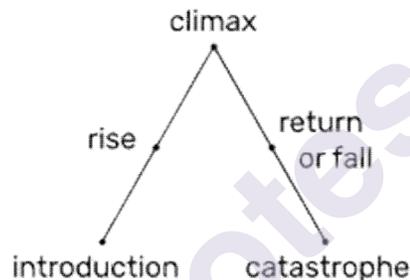
Source: https://upload.wikimedia.org/wikipedia/commons/thumb/9/96/Freytag%27 s_Pyramid_with_English_text.svg/220px- Freytag%27s_Pyramid_with_English_text.svg.png

Exposition or introduction

The introduction, as its name implies, is where the setting and backdrop are established. The audience meets the characters at this point, and they also learn crucial details about what will happen next.

Rising action

After the incident that occurred in the introduction, suspense is now established. The way the characters act or behave prepares the audience for the climax. Here, tension is produced through the employment of elements and theatrics that generate suspense.

Climax

Contrary to common usage, "climax" in Freytag's model does not imply "the end." Instead, it connects to the narrative's pivotal moment. It is the time period between the tension-building events and the eventual actions that bring the story to a close. A revelation that changes the story's

direction is known as the turning point, or the "plot twist" is climax for Freytag.

Falling action

The action that follows the climax is known as the fall or falling action. The unfolding of the disputes and tensions that have been building up might be considered to as this stage. The reader or the audience may be able to predict where the story is going at this point.

Resolution or Catastrophe

This is the concluding act of a drama or work, sometimes known as a catastrophe or revelation. Everything is revealed to the audience at the end.

To demonstrate this kind of dramatic structure, Shakespeare's Macbeth from 1623 is a superb example. The five-act play Macbeth centers on Macbeth's rise and fall.

- Act One: Introduction

    It portrays Macbeth as a brave soldier and the king of Duncan's trusted confidant. The encounter with the three witches on his way home portends Macbeth's ascension to the throne.

- Act Two: Rising Action

    The couple plans to murder Duncan while he is sleeping after being influenced by Lady Macbeth. Duncan's position as king is replaced by Macbeth. Banquo is killed by Macbeth because Macbeth sees Banquo as a threat to his newly acquired power.

- Act Three: Climax

    At the supper held at their house, Macbeth encounters Banquo's ghost. Lady Macbeth is driven insane by shame and the worry of repercussions.

- Act Four: Falling Action

    Macbeth seeks consolation from the three witches during his visit. They give him three prophecies, each of which sets up a subsequent scene in the narrative. To protect himself from rebellion, Macbeth murders Macduff's family, which prompts Macduff to plot revenge against Macbeth.

- Act Five: Catastrophe/ Resolution

    Act five demonstrates the fulfilment of the witches' prophecies, much to Macbeth's surprise and dismay. Malcolm becomes king of Scotland after Macbeth is killed. Ambition and moral decay are seen as Macbeth's tragic weaknesses.

Freytag's pyramid is an excellent example of dramatic structure, although not all plays must adhere to it. More writers are eager to test the boundaries of performance as experimentation and creativity in literature increase. There are various structures that differ in various ways, including time, space, and storytelling style. Five acts of British drama were first developed by Elizabethan dramatists. Non-musical dramas only have three acts today as opposed to four in the nineteenth and twentieth centuries. Some dramatic structures employ flashbacks and flashforwards to tell a non-linear story. The playwright builds a pattern of complexity, escalating action, climax, and resolution using this technique.

Check your progress:

1. Differentiate between a dramatic structure of Indian and Western Dramas.
2. Illustrate the dramatic structure according to Freytag's pyramid?

5.3 'ISMS' IN RELATION TO DRAMA

The beginning of the 20th century saw a powerful revival of the drama, which had experienced a dramatic decline throughout the Victorian era. 20th-century drama that was written and performed is a significantly differentthanprevious attempt. Numerous innovations and experiments have been made, and these are tied to the progress of civilization and crisis faced by common people. Historical, social, political, economic, and scientific movements affected and changed this era's stage. The two world wars, the Great Depression, and technological developments have all contributed to the diversified and many expansions of the human mind. Liberty, equality, and fraternity as well as a challenging outlook on art and life were influences on the new movements of the 20th century. A new acting approach appeared that was less polished, but stronger, more direct and independent. There were many intricate and perplexing movements.Over the course of six decades,from late 19th century to initial decades of 20th-century theatre haveseen many trends and currents. The subunit, among other trends, concentrates on discussing about realism, naturalism, symbolism, and expressionism in drama.

5.3.1 Realism

The emergence of realism was influenced by three significant developments. Firstly, August Comte (1798–1857), who is frequently referred to as the "founder of sociology", developed a theory of Positivism. One of the Comte's principles promoted careful observation as a method for determining the causes and effects of nature.Secondly, The Origin of Species, published in 1859 by Charles Darwin (1809–1882), inspired people to think that science could explain everything in life. The core argument of Darwin's book was that life evolved gradually from a common ancestor and that it favoured "survival of the fittest." The founder of communism, Karl Marx (1818–1833), promoted a political philosophy in the late 1840s. He argued in favour of an equal wealth distribution and against urbanisation. This is the time when common man demanded

recognition and middle class demanded more rights. These three ideas paved the way for a new kind of theatre that would be distinct from all others. Realism developed partly as a reaction to these new social and aesthetic conditions. It started in France and by 1860 as a belief that the goal of art was to advance humankind. Drama was intended to include the direct observation of human behaviour in modern settings and times, and the subjects should be related to daily life and problems.

From 1859 till 1900, melodramas, spectacle plays, comic operas continued to dominate the mainstream of theatre. The last half of the 19th century saw the development of dramatic realism- a literary and artistic movement, which began in the 1870s. It was implemented to increase theatre attendance so that more people could relate to and enjoy the performance. Drama of the late 19th century sought to replace the artificial romantic style with an accurate portrayal of common people in proper situation. Convention of portraying artificial and romanticized situation had existed in drama since its inception. The directors and authors of 19th century rejected this convention and made an effort to prefer reality over the illusion. This movement completely transformed modern theatre, including the setting, performing techniques, script, and even the use of makeup. In England, France, and the United States by the 1920s, realism had become popular. Henrik Ibsen, who is frequently referred to as the father of modern realism, led them in their transition away from melodrama.He aimed at bringing a greater fidelity of real life to the stage and attacked society's values and brought unconventional subjects in drama.

Salient features of realistic dramas:

- Realism is a developed set of dramatic and theatrical norms that aims to give texts and performances of dramas a better resemblance to real life.
- It is an effort to replace the manufactured romantic style with realistic portrayals of common people in real-world situations.
- It is a dramatic technique for taking a direct look at the world as it is.It highlights day to day conduct and tough decisions
- In a straightforward manner, it wants to shed light on humanity's problems and hardships.
- The settings of realistic plays bring to mind the ordinary office setting, towns, residences, society, and essentially daily life.
- The simple true language of reality was used in place of artificial speech in theses dramas. Common everyday settings are used to create believable dialogue.
- Realistic playwrights created settings, characters, conflicts, and staging that are based on real-world events.
- Realism's focus was on authenticity and truth, and anything that was demonstrated to be exaggerated was condemned.

Major contributions:

Realistic drama was first conceptualised by Henrik Ibsen. His plays challenged societal norms and explored unconventional themes. Ibsen refined the well-written drama formula and by employing a tried-and-true pattern made his plays, with a very disturbing subject matter, acceptable. Soliloquies, asides, etc. were dropped. In his plays, emphasis was placed on inner psychological motivation. The setting had an impact on the personalities of the characters, and everything the characters did and everything they used reflected their socioeconomic surroundings. He served as a template for other realistic authors.

Euthanasia, the place of women, business and war, and syphilis are just a few of the topics Ibsen covered in his dramas. For example, the 1877 play "Pillars of Society" by Ibsen deals with business and war. At the conclusion of the play, "Hedda Gabbler" (1890), an influential woman who was tired with society, commits suicide. In his play "A Doll's Housewhich was written in 1879. He discussed women's roles in the home and their restrictions in "A Doll's House". Nora, the heroine, was never allowed to grow and transform into a woman, either by her father or her spouse. The woman in "A Doll's House" was not inherently a doll, she simply pretended to be one. Here, Nora only pretended to be one because it was required of her when she was imprisoned in a doll's house where she was expected to be beautiful and playful, obedient and mindless. At the conclusion of the play, Nora abandons her husband Torvald and her children.

George Bernard Shaw, a British dramatist who lived from 1856 to 1950, mocked the idea of utilising entertainment to change and educate society. His drama on love, battle, and honour, "Arms and the Man" (1894), tended to depict the conventional viewpoint before demolishing it and presenting his own alternatives. The drama "The profession of Mrs. Warren" is about realistic presentation of prostitution.

Russian dramatist Anton Chekhov (1860–1904) is most renowned for plays "The Three Sisters" and "The Cherry Orchard". His portrayals of fascinating psychological realities, characters caught in awkward social situations, and characters who find hope despite all odds makes his dramas absolutely realistic. Even the wealthy cannot escape the loneliness and indecisiveness of human existence.Eugene O'Neill (1888–1953), one of the most significant American playwrights, contributed to the development of serious realistic theatre as a dominant form on Broadway.

Although realistic drama is not as popular as it was in the 19th century, and it persisted for the majority of the 20th century as well it continues to have an impact in various regions of the world today.

5.3.2 Naturalism

The late Nineteenth and early Twentieth centuries saw the emergence of the Naturalism movement in European drama and theatre. A variety of dramatic and theatrical techniques are used in Naturalist theatre in an

effort to convey the illusion of reality. In contrast to movements like Romanticism or Surrealism, which may give issues a highly symbolic, idealistic, or even supernatural approach, Naturalism is a movement in theatre and literature that aims to replicate a realistic everyday reality. It describes theatre that use intricate sets, prosaic writing that mimics actual people's speech, and acting that seeks to replicate reality in order to create the most convincing illusion of reality. Naturalism strives to scientifically ascertain the underlying forces such as the environment or heredity that drives the behaviours of its subjects, in contrast to realism, which just seeks to represent subjects as they actually are.

The French philosopher and playwright Emile Zola is the chief proponent of Naturalism. As early as 1867, Zola had called for a rejection of all artifice in the theatrical arts, demanding that plays be faithful records of behaviour i.e., scientific analyses of life. The first explicitly naturalistic drama was Zola's "Thérèse Raquin" (1873), a re-enactment of his own novel which was published in 1867. 'La nouvelle formule' is Zola's phrase for naturalism. Faire Vrai, Faire Grand, and Faire Simple are the three main principles of naturalism, and serve as the key feature of naturalistic drama. They are as follows:

- The drama should be realistic and the outcome of a comprehensive examination of human behaviour and psychology. The characters must be real people with real motivations and acts that are based on their heredity and environment.
- In terms of the setting and performances, a naturalistic play should be presented in a realistic manner rather than in an extravagant or dramatic manner.
- The drama should be simple and not overburdened with intricate subplots or prolonged expositions.

Apart from the aforementioned three, following are key aspects of naturalistic drama.

- Darwinian concepts are present throughout naturalistic dramas, particularly in the way that the environment influences character and serves as a source of motivation.
- Naturalism places an emphasis on common speech patterns, plausible writing, and the avoidance of supernatural beings like ghosts or spirits interfering with human affairs.
- Subject matter selection remained reasonable and current and shied away from far-off, strange, or otherworldly places.
- An expansion of the social spectrum of the characters portrayed, who spanned from the middle and working-class heroes to the classical drama's nobles.

Under the guidance of French philosopher and playwright Emile Zola, the naturalists sought to observe life on stage as if through a microscope. Theatre was viewed as false by naturalism, which it advocated. Even realism, in their view, was false. In the end, it just imitates life rather than staging it. Emile Zola believed that for theatre to thrive, truth must be

promoted and that it must also matter to the audience and society at large. For Zola, theatre was to be a forensic and empirical investigation of human nature. In light of this, naturalistic plays were less influential than realism, although having a substantial impact on stage management and design.

Major contributions:

Johan August Strindberg (1849 –1912), a Swedish playwright, novelist, poet, essayist, and painter, produced naturalistic dramas like "The Father" (1887), "Miss Julie" (1888), and "Creditors" (1889).

Maksim Gorkiy (1868–1936), Henry Becque (1837–1899), and Gerhart Hauptmann(1862-1946) were the top naturalist playwrights. "The Lower Depths", a drama by Maksim Gorkiy, examined the grim living conditions in Russian flophouses following the revolution. It was supposed to be so lifelike that you could actually see the pests and smell how dirty the surroundings were. "The Vultures" by Henry Becque explored the nefarious side of those who feed on the ill and dying. Becques is especially praised for his use of slang, which has a realistic tone to it. With his play "The Weavers", Gerhart Hauptmann furthers the development of the genre by examining the harsh conditions of cottage industry workers and their struggles to protect their assets and lives. Naturalistic artwork showed the grim reality of existence, such as disease, prostitution, pollution, racism, and poverty. Naturalistic authors were hence frequently condemned for being too straightforward.

5.3.3 Symbolism

A group of French poets started the informally organized literary and artistic movement of symbolism in the late 19th century. It reached its zenith between 1885 and 1910, the period in which French poet Jean More published the Symbolist Manifesto in 1886. It later moved to painting and the theatre and had varied degrees of effect on both European and American literature in the 20th century. In the theatre, symbolism emerged as a conscious movement as a required response to the verbose, descriptive style of Émile Zola's and other naturalistic writers during late nineteenth century. Through the subtly suggestive use of highly symbolic language, symbolist artists aimed to convey the unique emotional experience of each viewer. In the theatre, symbolism was considered to be a reaction against the dramas that represented naturalism and realism at the onset of the 20th Century.

The symbolists sought to eradicate all signs of melodrama and romanticism, as well as any imitative or naturalistic acting. According to theory, the actor was to serve as a depersonalised symbol pointing to a deeper meaning than what was on stage. Dramatists also drew inspiration from the Symbolist poets of France, particularly Mallarmé. In his capacity as a drama critic in the 1870s, Mallarmé argued against the predominating Realist theatre and advocated for a poetic theatre that would convey the underlying mysticism of humanity and the universe. According to Mallarmé, theatre should be a sacred rite where the poet-dramatist reveals

the correspondences between the visible and invisible worlds using the suggestive power of his poetic language. The salient features of symbolist dramas are;

- Symbolist dramas sought to replace realistic representation of life with the expression of inner truth.
- Symbolist drama used myths, legends and symbols and tried to move beyond everyday reality.
- The symbols which were used implied a greater meaning than the literal suggestion.Thus, the symbols chosen suggested a deeper meaning than what was really communicated.
- Characters, colours, movement, props, and costumes were used to accomplish symbolism in play.
- Strictly symbolist dramas took form of lyric drama with maximum use of symbols, metaphors and music and with minimal plot action.
- These dramas sometimes contain a strong element of mysticism and spirituality.
- In symbolist dramas, the acting and dialogue were extremely stylized and unnaturalistic/anti-realistic.

Major contributions:

Maurice Maeterlinck, a writer from Belgium, was considered as the most successful symbolist playwright. His play "The Intruder" used theme of death. Auguste Villiers de L'Isle-Adam, one of the foremost symbolist dramatists, is famous for his drama "The Axel" which revolves round the theme of love and religion.

Paul Claudel, from France, with his remarkable work "the Tidings Brought to Mary" (1921)is the leading Symbolist playwrights. The Swedish playwright August Strindberg and the Irish poet and playwright W.B. Yeats were both influenced by Symbolist ideas.

Alfred Jarry's sharply satirical Uburoi (1896) is notable examples of Symbolist theatre. The horrific farce about the monstrous Ubu, which was originally conceived as a parody of one of Jarry's teachers, quickly evolved into a satire of the French middle class.

Despite the short lifespan of Symbolist theatre as a unified movement, its significant shift from the realistic past and dependence on fantasy, atmosphere, and mood had an impact on writers and theatrical production in the 20th century.

5.3.4 Expressionism

Expressionism is a subjective art genre that refers to an artist's propensity to alter reality for emotional effect. Expressionism can be seen in a variety of artistic mediums, such as painting, writing, theatre, architecture, and music. Expressionism is a modernist movement in drama and theatre that developed in Europe (especially in Germany) in the early decades of the 20th century and later in the United States. It forms part of the broader movement of Expressionism in the arts. The majority of the writers

participated in the protest against increasing industrialization theme.Expressionism is "Forms of composition and stagecraft through which the wishes, fears, and obsessions of the human psyche are made audible and visible," opines Ethan Mordden.

Georg Kaiser and Ernst Toller were two of the most well-known playwrights in the early 20th century German Expressionist movement. Expressionist writers used the expressionist theatre to graphically portray the events they had experienced and imagined in order to communicate their vision to large audiences. Expressionist drama prioritised stage effects and inventive settings while rejecting the realistic play's structured pattern.Therealities of everyday existence were unimportant in the Expressionist drama. The playwright's own perception of reality is expressed in expressionistic plays. It was a wholly random and subjective portrayal of life. Other key features are:

- It concentrated on displaying the inner thoughts of the characters. By depicting characters in ridiculous conflicts, it sometimes shocked the audience.
- Characters were reduced to nameless designations like The Man, The Father, and The Son.
- Although the setting and the characters may be authentic, the writer's preconceptions and preferences control how they are presented on stage.
- The stage could be very complex or completely barren and the use of the lighting, clothes, music, and scenery are non-realistic. The decor frequently featured bizarre shapes and vivid colours.
- Expressionist dramas frequently used dream-like images, with intense words and movement.
- It lacked a cohesive plot, The plot is disjointed and broken into episodes, incidents, each making its own point.
- The boundaries between time, place, and action were generally ignored. The story telling is vividly dreamlike or nightmarish.
- It conveyed a sense of the void and uncertainty of life.

Major contributions:

The first truly Expressionist work for the stage was Oskar Kokoschka's "Murderer, the Hope of Women", which premiered in 1909 in Vienna. Unnamed man and woman compete for dominance in it. It is marked by radical reduction of characters to mythic types, choral effects, declamatory language, and increased intensity; this chrematistics were highly employed by later Expressionist plays.

One of the most prominent playwrights who helped establish expressionism in Germany during World War I was Georg Kaiser. His work "Gas" (1912) portrays the story of a gas-producing mill that is democratically controlled and employs profit-sharing strategies. However, the mill explodes, leaving the protagonist—the son of the mill owner—with a moral dilemma. He, like the Expressionist artists, does not want to rebuild the mill that has destroyed so many lives. He is also the only

character who fully understands the value of living a better life free from the control of machinery. This moral dilemma over what constitutes true happiness shows how industrialisation posed difficulties for everyone—not just artists, workers, and humanity as a whole.

Reinhard Sorge, Walter Hasenclever, Hans Henny Jahn, and ArnoltBronnen were a few other renowned Expressionist dramatist. As models for their dramatic experiments, they looked to German actor and dramatist Frank Wedekind and Swedish playwright August Strindberg. Expressionist dramas like "The Son" by Walter Hasenclever, and "The Beggar" by Reinhard Sorge were both seminal performances. These dramas portrayed the generational conflict between those who rejected the father figure and those who showed a messianic confidence in youth.

"The Hairy Ape", "The Emperor Jones" and "The Great God Brown" are three plays by Eugene O'Neill that were popular expressionist plays in American theatre. Other noteworthy contributions included "Machine" by Sophie Treadwell, "Rapid Transit" by Lajos Egri, and "The Adding Machine" by Elmer Rice.Tennessee Williams, one of the greatest writers in American theatrical history, had a significant impact on expressionist American theatre. His well-known play "The Glass Menagerie" was a continuation of the early 20th-century European expressionism.

Fundamentally, any "ism" is a reaction. For instance, Realism was a reaction to the early 19th-century Romanticism. Expressionism is a protest against the naturalism that is more prevalent in the arts and that has its roots in the materialism of the nineteenth century. Today, playwrights are free to experiment with many different dramatic forms and structures—as long as their approach speaks compellingly to an audience.

Check your progress:

1. Describe the Realistic approach to drama.
2. What is Expressionism in drama? Which are the famous Expressionist drama?

5.4 LET US SUM UP

The discussion about drama first concentrated on the concept of drama before emphasizing the elements and structure of drama according to both Indian and Western dramaturgy. It then briefly discusses realism, naturalism, symbolism, and expressionism focusing on the key features and significant contribution to the dramatic arts. It is not an exaggeration if we say, Drama is the most diverse kind of art since it not only depicts life but also offers a unique perspective on it. Dramas can satirize society or subtly highlight human strength as well as frailty. Tragedies can reveal the greatness and potential of people, while current naturalistic playwriting explores the human mind. The drama may also have a more openly didactic intention, as did morality plays from the later Middle Ages, or melodramas from the 19th century, and discussion plays from the 20th century. The many purposes that dramas served in different eras are recorded in the scripts of dramas. And it consistently supports Samuel

Johnson's claim that there is no set restriction on the types of composition available to dramatist.

5.5 UNIT END EXERCISES

1. Explain the concept of Indian Drama. Enumerate its characteristics.
2. "A true play is three dimensional." Justify the Boulton's statement with references to Concept of Drama.
3. Critically compare various elements of drama according to Indian and Western dramaturgy.
4. Discuss in detail the dramatic structure of Western drama.
5. What is Symbolism in drama? Which are the famous examples of Symbolist drama?

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6

DRAMA AND COMMUNICATION MEDIA

Unit structure

6.0 Objectives

6.1 Introduction

6.2 Understanding Communication and Media in context of performing Art

6.3 Promotion and PR of performing Arts through Communication Media

6.4 Changing Technology and capacities, limitations of technology in Media

6.5 Let Us Sum Up

6.6 Unit End Exercise

6.0 OBJECTIVES

After studying this unit, the students will be able to understand:

● Communication and Media in context of performing Art

● Promotion and PR of performing Arts through Communication Media

● Changing Technology and capacities, limitations of technology in Media

6.1 INTRODUCTION

Communication is a social tool which includes a wide range of functions. Some of them are instruction, persuasion, education, entertainment, development etc. Over the periods, all the communication mediums have evolved themselves to accommodate the various functions of communication and this is true of the theatre as well.

Drama is a valuable form of communication provided to learners. It is with the opportunity to work together cooperatively on a shared life. It gives the opportunity to the learners to express themselves more effectively. Drama is also useful to enhance verbal and nonverbal expression of ideas. It helps to make progress in voice projection, articulation of words, fluency with language, and persuasive speech. Some other skills like listening and observation can be developed by using drama games. Even by being an audience, practicing, and performing.

6.2 UNDERSTANDING COMMUNICATION AND MEDIA IN CONTEXT OF PERFORMING ART

Communication plays a vital role in theatres as it is the Communication between people. It is helpful to impart or exchange information, thoughts, opinions etc. A play is a two way process where one is sending and another one is receiving the information and giving immediate response for the same.

Drama plays an important role in Indian culture. India is always known for art lovers, be it music, dance or drama. Drama is the composition of a particular text containing the different aspects of drama. Nātyasāstra. Nātya is the Sanskrit term for 'Drama'. Different emotions and situations are projected through acting. A combination of two words, 'abhi' and 'ni' which means "towards" and "to carry" respectively is called the word Abhinaya. From this, abhinaya means carrying the performance towards the audience.

Here the query comes up in what manner the performer can carry the meaning towards the audience. So the contribution, role and significance of communication starts here. Communication is the activity which conveys ideas by using important symbols. It is the connection between two or more persons.

It is significant to social life when meaningful symbols are used to communicate by the persons. Communication helps to develop the information sharing capacity of an individual, particular attitudes, values which support healthy social relationships. It is multidimensional in nature. It performs various functions. Few of them are instruction, persuasion, education, entertainment, development etc. We are going to discuss some of the prominent functions here.

Information Function -

This is the very first and important primary function of any communication. Since the ancient period, the important function of performing art has been to broadcast information. It is the duty of the performer not only to entertain but also to provide the information to the audience. This is beneficial to the performer as well to explore himself on various platforms. E.g.This medium was used to give the information of the Kargil conflict to the rural population in Orissa, Uttar Pradesh and Bihar etc. In today's modern era where exponential growth is there, then also such art of play/ drama is useful to make aware rural people with various issues in the society.

Informative function -

This is the second significant function of communication. It refers to the communication related to making aware with do's and don'ts. Since ancient Theatre is an evergreen medium of instruction. "Oil, inflation, war, social struggle, the family, religion, and the meat market, all became subjects for theatrical representation. Choruses enlightened the spectator

about facts unknown to him….Right and Wrong courses of action were shown. People were shown who knew what they were doing, and others who did not. The theatre became an affair for philosophers, but only for such philosophers as wished not just to explain the world but also to change it. So we had philosophy, we had instruction." as rightly said by Bertolt Brecht.

Persuasive function -

This is the third important function of communication. The main role of communication is to encourage people and to motivate them to think critically which leads to change in behavior in the desired direction. Theatres can attract audiences through the use of certain attitudes and behavior patterns. It can even perform a task of excitement and advertising. The very first drama of social protest in India was Nildarpana (The Mirror of Indigo Planters). It was given by Dinabandhu Mitra, It was published in the year 1860. From the revolution of 1858 some incidents are projected through this drama.

Education function -

This is one more significant function of communication. Formal communication is used in education generally and practical is rarely. Theatre is the best platform which can be successfully used to provide education. In today's date students are having the burden of learning books. The theatre can help in this regard. Techniques of drama in the form of games and communication can be used. In fact sometimes it disturbs its physical order. Sometimes even actually breaking down its physical order. The communication between teacher and the taught infuses trust in between. It makes correct interpretation possible. The regard and respect of community exercise that would be able to respect children's extra-curricular skills in storytelling. It will help to go a long way in making children communicative.

Entertainment Function -

Nowadays one more significant function of communication is evolved called as. This function was firstly used and coined by Charles Wright. Entertainment media is mostly related to interests and physical attractiveness. Through these features this media attracts the people. Generally, social media like Films and Television is the best to reflect this function. Theatre started for the sake of entertainment. Entertainment here is an expression which talks about the broader canvas for giving relief to the people. Multiple aspects of diversion are involved in it. Few of them are delight, recreation, pastime or mere distraction from the problems of real life even if momentarily.

Improvement function

The role of communication is to mobilize people. Also to enquire their willing participation in the growth of the nation. To reach out to many people in India and to communicate with them, is focused in India as a

need of time. Also, introducing new skills to people is the biggest challenge. The solution for this is made through the five years plan for the nation. Blueprint of the development plan is provided in that. In India, this concern above reaching people, communicating with them and equipping them with new skills has been emphasized over and again in successive five year plans which provide the blueprint of the country's planned development. Use of Communication is accepted and implemented as a tool of development through mass media forms. Still the expected result is not achieved by development communication planners till date. This is because of the people as they are not able to connect with modern mass media forms as easily as traditional media of communication.

6.3 PROMOTION AND PR OF PERFORMING ARTS THROUGH COMMUNICATION MEDIA

Public relations (PR) is the set of techniques and strategies related to managing how information about an individual or company is disseminated to the public, and especially the media.

In simple words, public relations (PR) means the handling of communication between an organisation and its stakeholders. The intention of doing this is to communicate effectively through informative result oriented content. It should be done to make people aware, influence public opinions, recommend and safeguard reputations.

Public relations is the old profession. "Ever since people and communities have wanted to communicate they have used the skills of public relations, but it is only in recent times that these skills have been refined and integrated into a separate discipline".

America is the originator of modern PR. Some of the great examples of PR can be the Declaration of Independence, the Constitution, and the Bill of Rights etc. Many American companies started to appoint PRs in their companies in the late 1800s. It was for the sake of promoting their ideas and products too. The term public relation was firstly used by The Association of American Railroads Company in the year 1987. It is mentioned in its Year Book of Railway Literature. Whereas other sources mention that American lawyer Dorman Eaton has used this term for the first in 1882. In Yale Law School he has explained the term as general good.

Still America's first publicity firm was established in 1900. The name was The Publicity Bureau. It was the start of an independent public relation department.

Role of PR -

PR and social media are based on communication. Whereas social media is based on real-time messaging. It amplifies your message and allows PR to become stronger as well as more impactful. The information published through news, emails, and other PR can live for a long time. It can spread

faster and easily reach a large group of people with the help of social media.

- Brochures
- Handbooks
- Letters
- Posters
- Flyers
- Annual reports
- Billing/pay inserts
- Audiovisual information
- Webpages
- Blogs
- Facebook
- Twitter

It also able to advertise your company products by using following ways:

- Print
- Broadcast
- Social media
- Direct mail
- Banners
- Signs
- Promotions
- Specialty items (pens, buttons and memo pads)

Significance of PR -

To communicate effectively is an important skill. To develop this skill you can use various mediums successfully. It considers following factors:

1. Source

The source which you have selected for communication should be authentic one. It should be reliable, practiced and have matches with your target audience.

2. Message (salient information)

Make sure that the information is the strong content of the message. Such powerful content received by your audience.

3. Verbal/nonverbal cues

Clear and correct use of language gives healthy communication. Use of different symbols, words and images is necessary. It helps to make effective communication to your audience.

4. Two-way communication

You can ask for audience feedback so that conversation will continue with your audience. Some of the ways for that are open forums, suggestion boxes, speeches with Q&A. Even the use of response cards and surveys is also effective way. Social media is an excellent tool to provide platform for direct interactions with your audience. It also encourages engagement of audiance.

5. participation of Audience

You should plan by considering audience necessities. They should join and participate in your program easily. Audience active participation is important to increase awareness for your company. Try to organize special events, competitions to increase audience engagement.

To use these sources becomes necessary for healthy communication with the audience.

It's important for every company to employ these mediums of communication.

Axia Public Relations uses both controlled and uncontrolled communication. Also the PESO model is the key to create an inclusive PR plan.

Benefits of Promotion and PR of performing Arts through Communication Media

The purpose of PR is to aorganise healthy and active communication by using target-orientated information for creating awareness, impact of public opinions, promote and safeguard reputations. There are certain benefits PR as below -

1. **Awareness of Build Brand** –

Powerful media relations drive can help to make more visibility of the brand among the target audience. In your large marketing communication you can use media relations. So that you can effectively develop awareness in securing positive coverage through trusted media agencies. This can easily build a custom media database for the audience in the form of a variety of factors, such as your location, geographical reach, industry etc. It will be beneficial for coverage. Public relation agencies can go for

branding your product into the market by using newspapers, websites and blogs, podcasts and television channels, radio stations etc.

With the help of these media coverage can come in many forms as below -

● Product Round-Up – Various types of media regularly share your product details. It can be useful to fetch your product in the limelight to market it. Before talking or writing anything on your product, its price tag or quality the editor, reporter, blogger can easily receive the product.

● There is increasing craze for reviews and unboxing videos from the last two years. If your public relations agency lends the product for such coverage, then it will be able to send a targeted list of reviewers and samples.

● Thought leader: Spokesperson is an expert in his or her field. If such a spokesperson is appointed in your company then definitely that can speak about your industry related news. Such trending stories can be a thought provoking food for media coverage. The observances can provide new opportunities as well.

● Contributed Article: A spokesperson of the company used to give industry related articles for media outlets. It is known as a bylined article containing author name and title of the article. It can be written by the CEO or someone else from your company to spread awareness of your products. It becomes easy to reach an audience by means of bylines articles. Specifically articles in the newspapers. These articles help in image building of your company as well as to maintain deeper connections with target audience by focusing on strengths of your company. Once the title is finalized for the article. Then easily public relation agency can connect with various suitable and appropriate publications. Outlets are always in search of fresh and updated information, innovative ideas, new perspectives etc. If your company is able to innovate such new ideas, it will attract an audience and strong relationships can be developed.

● Trending features – The happenings in your company can provide a thoughtful boost for articles. Spokesperson can develop a special story based on this, one can write down an article or segment based on this. In this case, these can be in the spotlight of a piece. For example: One of our clients Saint Peter's University Hospital was about to start the first birth centre in the state. This newsworthy event attracted readers to take the newspaper daily to know more about it. By securing news a special story can be drafted to communicate with the target audience.

2.   Increase Credibility –

Whether you are a start-up or a company who is celebrating its 50th anniversary, gaining the trust of your target audience is essential. Consumers tend to be loyal to brands and products they have confidence in. In fact, most people use the same product, company, organization, etc. for years because they develop a brand bond and it can be hard to convert them over to something new. Looking to be the brand a consumer sticks

with for such a long time? Media coverage can help achieve this by promoting authenticity, trust, transparency and credibility. Consumers are not only loyal to brands or organizations, but also to media outlets. Think about it, everyone has their 2-3 go-to media sources for news consumption, which is why it's important to have a media relations team that understands the media world and which outlets to target to ensure your content is being seen by the right audience. When it comes to credibility, it's important to understand what your target consumer is looking for in a brand. According to a recent study by Forbes, 33% of millennials rely on blogs before making a purchase and 43% of millennials value authenticity over content when consuming news.

Drama and Communication Media

Once your brand is established and growing in the media world, those media relationships can be ever-growing and evolving.

3. Establish Relationship with Media –

Our company always tells clients that we are not going to clients rather clients are coming to us. This is because of the dedication of a company with media outlets. Such dedication is required for developing relationships between company and clients. Stories are created by media and PR experts to engage audiences. The PR team dedicatedly worked to maintain relationships with the media. If a spokesperson of the company is able to give related news consistently to the media. If the audience gets interested in that then they like to come with the company. If the spokesperson or CEO shares the experience through story then clients are more interested to join with the company. This strong relationship can work better for both the parties.

4. Control the of calamity –

The relationship between company and media plays a vital role in controlling the calamity.

When any crisis are there then it should be published properly through the media. So to give the correct statement as early as possible to the media is handled by the company.

In this situation misunderstandings viral very speedily. It can affect the company's products. To save the brand of the company it becomes necessary to spread correct information about the calamity. In brand building, a strong relationship with the media is important to convey absolute information to the people. SO that the situation can be controlled.

6.4 CHANGING TECHNOLOGY AND CAPACITIES, LIMITATIONS OF TECHNOLOGY IN MEDIA

Meaning of Changing Technology and capacities -

In the environmental policy Technological change plays an important role. Whereas new technologies can produce superior production along with the utilization of efficient resources.

Due to lack of public policy development of clean technologies cannot be done. Because of knowledge spread there will be an impact on investment in research and development.

Definition -

"A technological change can be defined as an increase in the outputs possible with a given level of inputs through the processes of invention, innovation and diffusion."

Role of technology in media -

Communication between people can speeds up with the help of technology. Technology Supports for convenience and motivates for using more than one communication methods. Few of them are email, social media, chat messengers, video conferencing, video calls, images, videos, symbols, diagrams, charts and emoticons etc.

Changing Technology and capacities of technology in Media

Power of the Internet is joined with blockchain technology. It has changed the problems of ownership and proprietorship and these are handled by distributors and institutions over their content databases. AR and VR technologies have supported innovative experiences from story-driven content to fabulously extracted stories to experience-driven entertainment. AR and VR combine real-world elements with virtual ones. Examples of AR in action - Pokémon Go, Ready Player One.

Innovations in voice technology have the capacity to minimise consumers' search for good music to listen to. Machine learning and Artificial Intelligiance will highly enter the media industry and work as an analytical sector. It will develop innovative solutions for data input actionable. Advanced analytics are used for data compelling, personalised and transparent.

A personalized manner of content is delivered by Algorithms. It is a good platform for advertisers. So that they can target audiences based on the consumption data .

Media get help from Cloud infrastructure management solutions to increase the capacity of companies. Advanced analytics useful to forestall demand for advertising inventory.

Day by day Technologies are emerging to help media companies. With that companies can speed up their data-driven journeys. Availability of smart technologies has increased in the wide range of products. Few of them are smart speakers, smartphones, connected homes and connected cars etc. It is helpful to stay online anytime, from anywhere, and stream unlimited music, video and read books till they have Internet connectivity. Due to this demand has been increased for data to minimize creation.

Facial recognition enables certain apps which are useful to identify a face, diagnose facial features. It helps to create a 3D mesh which overlaps the

image over specific coordinates on the face. People can posture and click a photo with the features of a cat (ears, whiskers, tail, etc) blended somewhat seamlessly over their features. Nowadays such apps are giving opportunities to identify the features in a photo. Then these features can be used to overlap the photo or to create a 3D animation.

AI is making or creating new content significantly more informative. This can be done for businesses, publications and online creators etc. Forbes uses a bot named Bertie which insists article topics to the contributors. These topics are based on previous output.

Similarly, AI can be used for creating new advertisements quickly. So that it can be moved to movie trailers, automated subtitling and streamline pre- and post-production processes. Even for making all steps involved more cohesive, cost effective and time saving. With the use of AI, behavioral data and facial recognition advertisements have become very personalized.

Limitations in Media technology

- **Lack of Concentration and depression:**

Nowadays we are very much dependent upon social media. We all are connected with them. So sometimes we get frustrated and jealous of others' lifestyles. We used to admire them but we want to become like them. We try to follow their style of living. We also try to do everything that they do in their lives. But it's a fact that all these cannot happen immediately as every person has their own personality. We cannot be exactly like someone. So sometimes depression and frustration comes into our lives. We start thinking that we are failing which has an impact on our achievements in life and so on. And when we suffer from such a mental situation you lose your concentration. We will not be able to concentrate on anything except to compete with others.

- **Hacking, Security and Privacy Issue:**

Social media is a medium where all the information can be stored safely. Such technology is beyond our imagination. But where there is the opportunity there are only more challenges. So whenever you are storing your data someone is trying to steal it. You would not believe that your all information is hacked by someone. Also you cannot predict the use of such stolen data. There are some issues with privacy. Your personal information easily spreads. The main problem of hacking is that anyone who knows hacking can control all your social media accounts. It can control from another system easily and collect all your information.

- **Cyberbullying:**

In today's date it is very easy for anyone to create a fake account. That can be used for starting bullying to anyone. This cyberbullying is too dangerous. Some children attempted suicide due to too many threats and insults from the bullies. Trust issues are the biggest issue of social

networking. So everyone should take care while using it. Don't trust strangers or unfamiliar persons.

- **Health Issues and Addiction:**

In today's world everything is available on fingertips. In society, we can observe that young adults are too seriously addicted to social media. They don't realize how much time they are passing on social media from their valuable life. In result they spoil their health, their mental stability and self-control. They have detached from physical visits, conversations with the people. They are living in virtual life. They are always busy with social media and no time for family. Their healthy communication with family members is lagging. Their personal relations are disturbing. Also they are losing good health. So many health issues arise due to this. Few of them are eye-sight problems, low energy, sleeplessness, depression, frustration, weird behavior, psychological issues, too much thinking, etc.

- **Crimes and Sexual Exploitation:**

Treasure of knowledge is available on fingertips due to the internet. How to use it depends on each and every individual. What kind of knowledge one should earn varies from person to person. Very few people use this treasure for good, ethical things. Otherwise people are losing their individualities and their abilities to think something new and creative. They stuck into the cyber-crime type of things and also involve in sexual exploitation.

6.5 LET US SUM UP

Drama as a valuable form of communication provides learners with an opportunity to work together cooperatively on a shared life. It gives the opportunity to the learners to express themselves more effectively. Drama is the best platform to update with verbal and nonverbal expression of ideas. It is also helpful for voice projection, articulation of words, fluency with language, and persuasive speech etc. The important life skills like listening and observation can be improved with the help of drama games. Even by being an audience, practicing, and performing etc. So to understand the relation between communication and media becomes important and the same is discussed in detail in this unit.

Public relations is the series of techniques and strategies in managing the information. It may be about an individual or company which can be conveyed to the public. Especially to the media. The need and role of public relations is significant in the media.

Technology improves the communication among people. Technology provides ease to use various methods of communication. This unit has thrown light on certain topics to understand role, need and challenges along with the capabilities.

6.6 UNIT END EXERCISE

1. Discuss the relation between Communication and Media in the context of performing Art.

2. Mention the need of Promotion in performing Arts through Communication Media.

3. What is the role of PR of performing Arts through Communication Media?

4. What are the various trends in Changing Technology?

5. State various limitations of technology in Media.

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